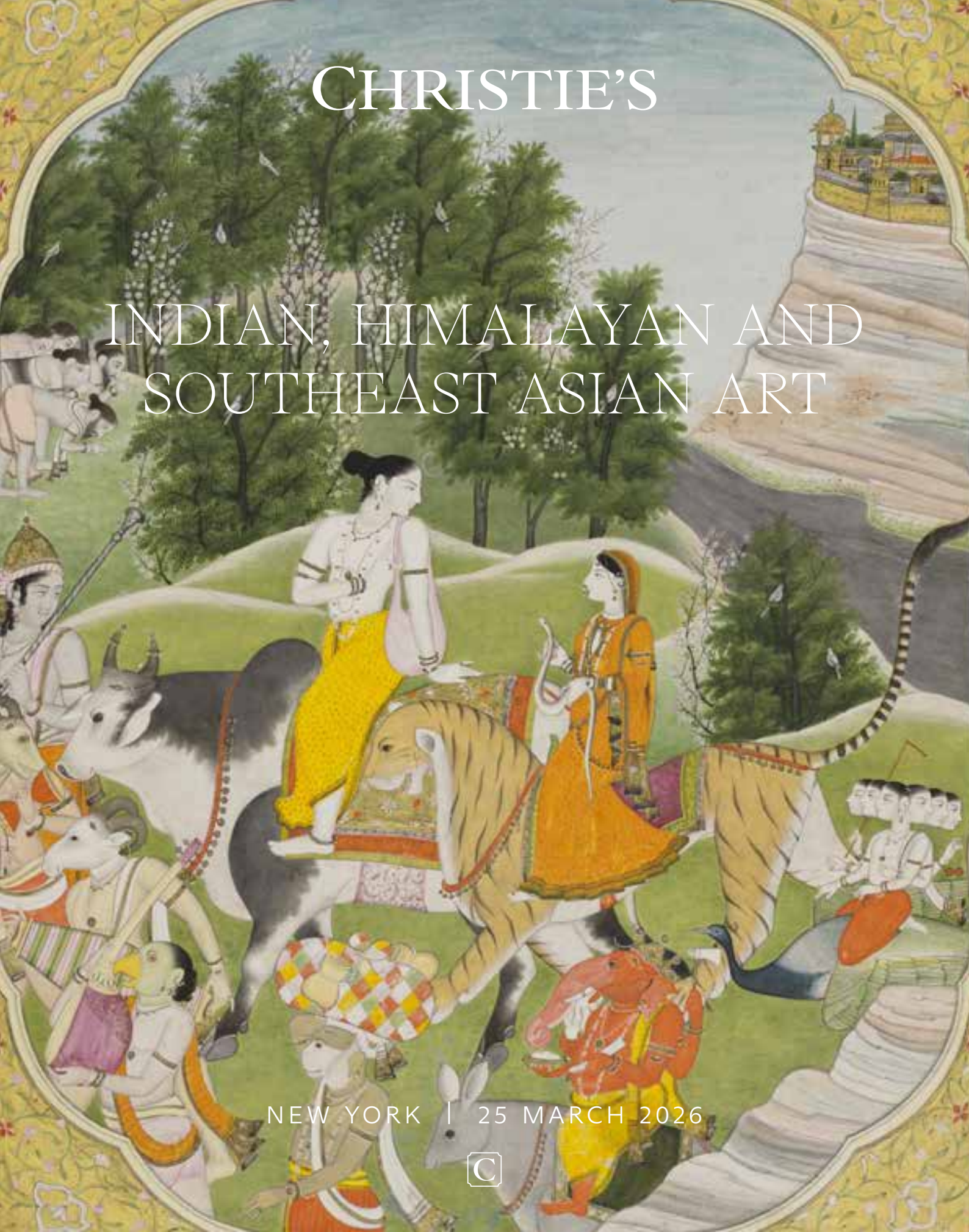
CHRISTIE'S

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART



NEW YORK | 25 MARCH 2026

CHRISTIE'S

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN ART

AUCTION

Wednesday 25 March 2026
at 2.00pm (Lots 501–547)

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AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

501

AN ELEPHANT DRINKING AT A POND

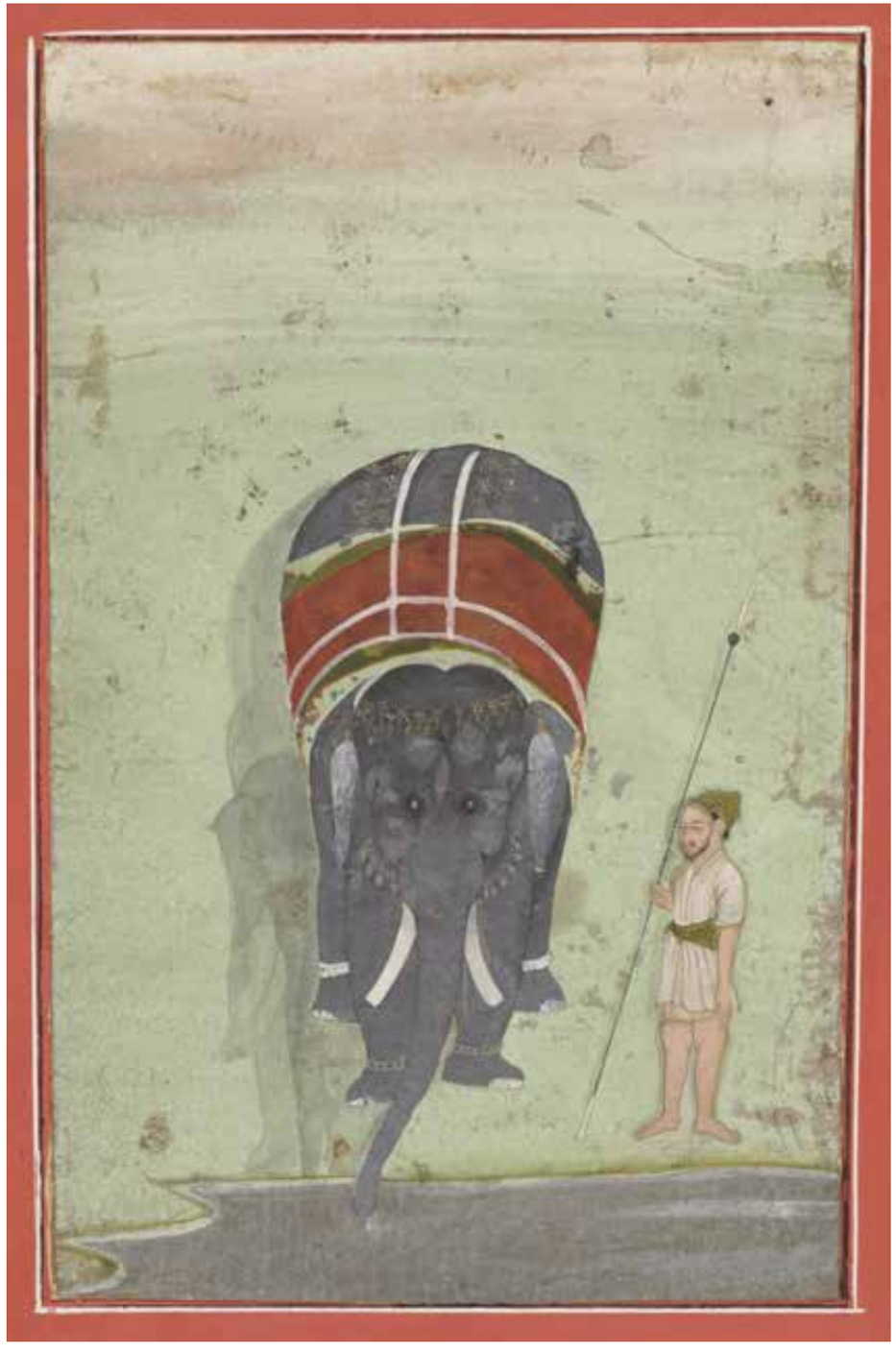
INDIA, RAJASTHAN, BIKANER, 18TH CENTURY

Opaque watercolor with gold on paper, the verso with partially obscured inscription in black ink running vertically along the left side.
Image: 6 x 3¾ in. (15.2 x 9.5 cm.)
Folio: 8⅜ x 5¼ in. (21.3 x 13.3 cm.)

$6,000-8,000

LEARN MORE

PROVENANCE:
Christie's, New York, 20 September 2000, lot 209
Acquired from the above by the present owner



A royal elephant draped in a red mantle, gold and silver chains, and white tassels hanging along his ears, laps water from a silver gray pond. His mahout, staff in hand, waits alongside. Both are set along a mint green background which fades into a hazy sky.

This quirky elephant portrait, floating in transient space, incorporates few atmospheric details including tiny birds in flight in the upper sky, the pond and the lone attendant. The minimalist schematic backdrop of light green defines Bikaner painting aesthetics. Earlier examples with these green grounds can be found in an illustration of the Rasikapriya of Keshav Das (Sotheby's, New York, 20 March 2025, lot 506) and the portrait of Raja Sujana Singh and Prince Zoravara Singh from the Ehrenfeld Collection (see D. Enbohn, *Indian Miniatures*, p. 150, no. 69), which also share borders of thick ruby red framed by a narrow line in India yellow.

Several eighteenth-century Bikaner paintings divide the composition into three registers: a thin foreground, here represented by the pond; a large middle ground of a single, uninterrupted color; and a horizon placed high along the upper edge of the painting. Many examples contain single or mostly single figures set along the foreground and placed at center (cf. Christie's, London, 23 October 2007, lot 333; Christie's, New York, 16 September 2008, lot 447).

It is unusual that an elephant would take center stage, frontally gazing at the viewer with his golden eyes and presenting his trimmed tusks. The artist has also employed the unusual convention of showing the elephant's shadow, perhaps to indicate the intensity of the sun and the need for a drink. The painting was likely commissioned to commemorate a specific royal elephant, intended for a formal presentation to the Maharaja. These *nazar* paintings were created by a master artist who would often impart his personal and sentimental touch to his subject, captured in the elephant's shared gaze with the viewer, the shadow cast along his side, and the splash shooting from his trunk over the pond.

502

THE HOLY FAMILY'S DESCENT FROM THE HIMALAYAS

STYLE OF SAJNU, INDIA, PUNJAB HILLS, MANDI, 1810-1820

Opaque watercolor and gold on paper.
Image: 7 x 5¼ in. (17.8 x 13.3 cm.)
Folio: 8¼ x 6¼ in. (20.2 x 15.8 cm.)

$20,000-30,000

LEARN MORE

PROVENANCE:
Christie's, New York, 20 March 2002, lot 147
Acquired from the above by the present owner

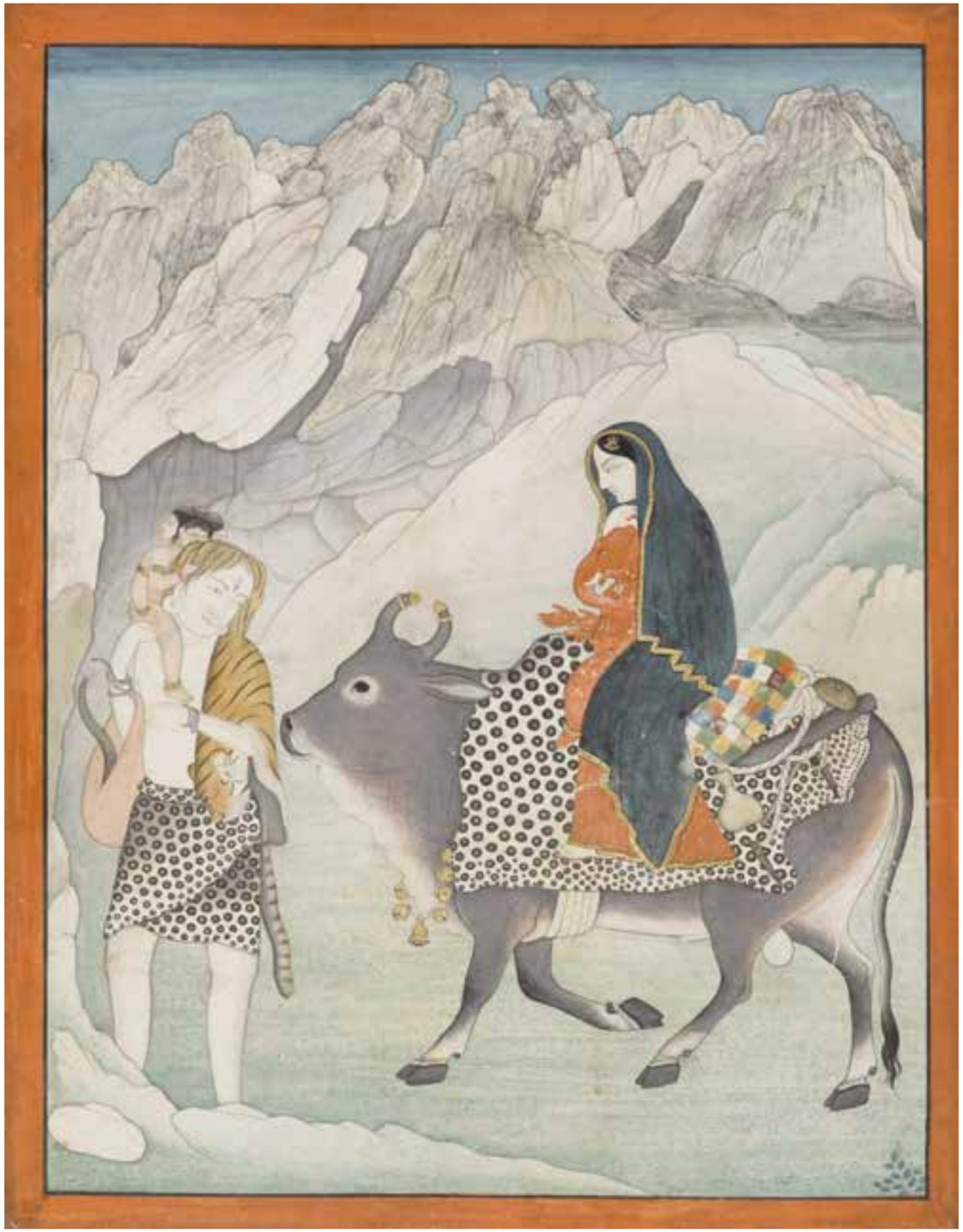
This painting depicts the Holy Family's celebrated descent from their celestial abode on Mount Kailasha to the fertile alluvial plains. Shiva strides forward at the head of the procession, his golden hair catching the light as he is wrapped in a tiger-skin shawl and leopard-skin skirt. A pink satchel is tucked into the crook of his arm. Nestled closely against his shoulder is his son Karttikeya, rendered with pink flesh and multiple heads, his body pressed protectively into that of his father. Behind them advances the alert and animated Nandi, draped in a leopard skin and a multi-colored patchwork quilt, bearing upon his back Parvati and her younger son, the diminutive, red-hued, elephant-headed Ganesha. The descent of the Holy Family was a subject prized in Pahari painting for its combination of sacred narrative and intimate familial exchange, all set within a dramatic landscape.

The landscape plays a central narrative role. Jagged, glacial mountain crags rise sharply behind the figures before softening into tinted green hills, visually charting the family's passage from the austere heights of Kailasha toward the gentler, inhabited plains. This gradual modulation of terrain underscores both the physical demands of the journey and its symbolic transition from the divine realm to the world of humankind. The present work shares its distinctive treatment of abstracted, glacial mountain forms with a related depiction of Shiva and Parvati on Mount Kailasha sold at Sotheby's, New York, 17 June 1993, lot 196.

Scenes of the Holy Family's descent from Mount Kailasha were a favored theme in Pahari painting, valued for their ability to balance sublime landscape with tender domestic moments. Artists explored this narrative through varied episodes, including the precarious passage down steep mountain paths (Sotheby's, New York, 16 March 2016, lot 851), pauses of repose beneath a tree (Sotheby's, New York, 17 March 2015, lot 1174; Bonhams, London, 24 April 2018, lot 321), and Nandi drinking from a small pool of water (Harvard Art Museums, 2007.267).

This specific compositional arrangement appears to be a repeated one within the various styles of Pahari paintings. Shiva's guiding stride, his dangling pink satchel, his supporting shoulder for his son, the mid-motion Nandi carrying Parvati with Ganesha in her lap appear on two other paintings: a Kulu example from circa 1700-29 (Sotheby's, New York, 20 September 2021, lot 390) and a Mandi example from circa 1770 (W.G. Archer, *Visions of Courtly India: The Archer Collection of Pahari Miniatures*, 1976, p. 112, no. 60). All are animated by a subtle choreography of glances with Shiva turning back toward Nandi as he prances forward. Nandi's presence is deliberately exaggerated; he stretches across the foreground, commanding the pictorial space and anchoring the composition. In this example, his andromorphic eyes appear to register Shiva's backward gaze, conveying an awareness of, and responsibility for, the sacred burden he carries across the treacherous terrain.

The rendering of details and overall palette follow more closely in the style of Sajnu, who worked at the court in Mandi. An episode from the same narrative, painted in the style of Sajnu, shares a similar lightly washed palette in the background, renders the leopard skin as open circles of black ink, and suggests an intimacy shared between the figures (Victoria and Albert Museum, IS.4648 c). This painting, though, shows a softening of the profiles, a more life-like representation of Nandi, and more craggy-edged rock faces, all which follow Sajnu's notable techniques. Several paintings attributed to Sajnu share these elements: the angular treatment of rocks in the depiction of *Hamir and the Dancing Girl*, the softened profiles in the *Month of Pus*, and the endearing characterization of the bull in *Raja Isvari Sen Worship of Shiva* (see W. Archer, *Indian Paintings of the Punjab Hills*, 1974, pp. 273-275, nos. 42 (ii), 43-46). These correlations to Sajnu highlight the intimacy, sense of movement, and sensitivity to the natural world that define these lyrical narratives of the Pahari painting tradition.



503

AN ILLUSTRATION FROM THE SHIVA PURANA: THE BATTLE WITH TARAKASURA

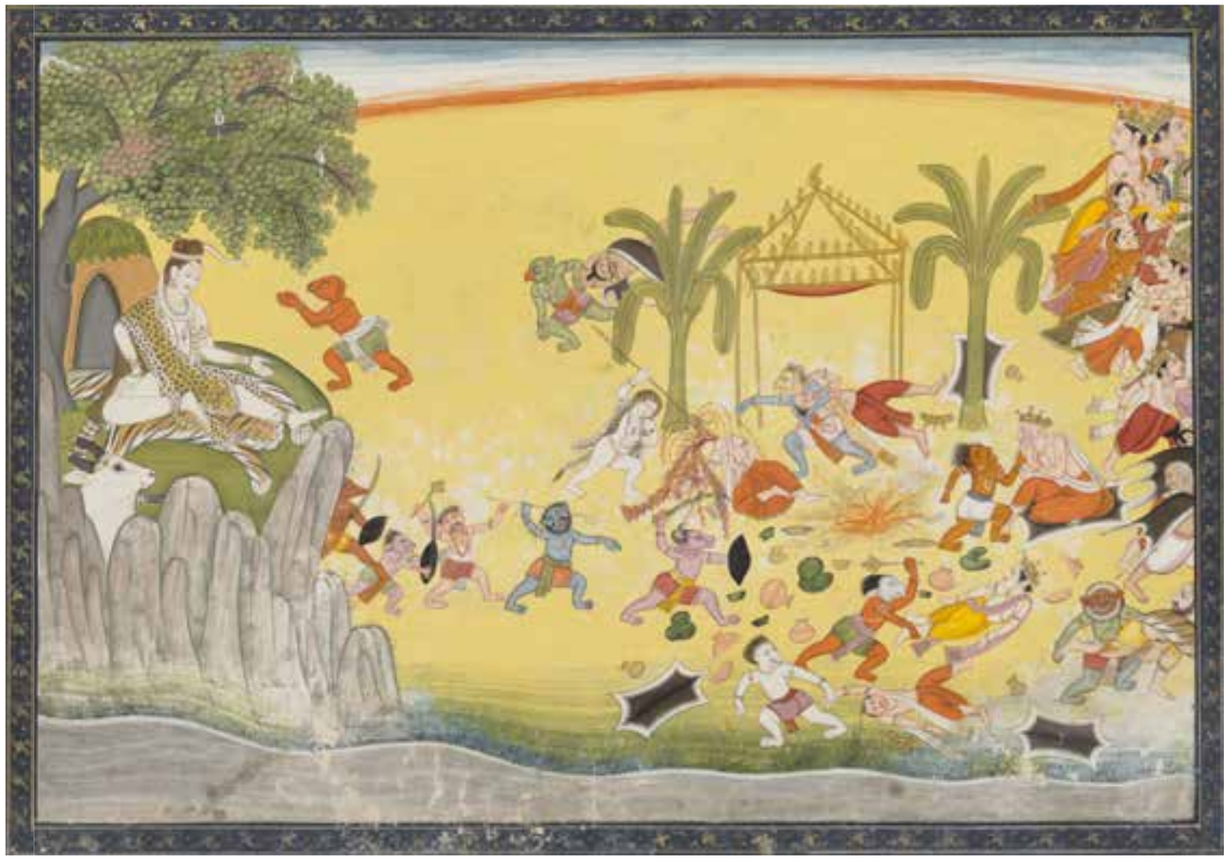
NORTH INDIA, GARHWAL, CIRCA 1820

Opaque watercolor with gold on paper; inscribed on the verso in *Devanagari*: 7 *Bāla* 2049, [Leaf] (Translated: Book of Youth. [Inventory Number] 2049).
Image: 9¼ x 13⅝ in. (23.5 x 34.6 cm.)
Folio: 10⅞ x 15⅛ in. (27.6 x 38.4 cm.)

$12,000-18,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, 13 March 1988, lot 471
Acquired from the above by the present owner



This dramatic episode from the *Shiva Purana* illustrates the catastrophic consequences of power gained through ascetic practice when divorced from moral restraint, and the ultimate restoration of cosmic order through divine intervention. The demon Tarakasura, having secured from Brahma a boon rendering him invincible to all save the son of Shiva, unleashed an era of prolonged chaos and tyranny. Only after eons of devastation was Kartikeya, son of Shiva, destined to fulfil the divine mandate and bring an end to Tarakasura's reign.

The composition captures the climactic moment of this mythic confrontation. Shiva gazes down from a rugged rocky outcrop, presiding over the carnage below, while Kartikeya, represented here as a diminutive, potent manifestation of Shiva himself, strikes down Tarakasura with his divine spear. The battlefield seethes with energy: Kartikeya is supported by the devas, who lay waste to the demon's entourage of priests and crowned attendants, their flight and disarray underscoring the collapse of demonic authority in the face of divine justice.

The pictorial language reinforces the narrative's moral gravity. The jagged mountainous terrain heightens the sense of cosmic upheaval, while the contrast between the composed, commanding presence of Shiva and the frenzied dispersal of Tarakasura's followers underscores the inevitability of divine triumph. The scene is both violent and ordered, chaos contained within a framework of celestial oversight.

A closely related folio, likely from the same series, depicting *Rati Entreats Shiva* in the Chandigarh Museum, shares identical treatment of the rocky landscape and similarly conceived crowned figures, strengthening the case for a coherent narrative cycle (see W.G. Archer, *Indian Paintings of the Punjab Hills*, 1973, p. 90, no. 34). Further stylistic parallels may be found in examples published by K. Khandalavala, *Pahari Miniature Painting*, 1958, color pl. 10 and color plate N, reinforcing the attribution of this work to a refined and consistent pictorial tradition.

These elements situate the painting within a sophisticated visual retelling of Shaivite mythology, where theological meaning, narrative clarity, and expressive power are fused into a compelling and highly-charged image of divine justice restored.

504

A GATHERING OF ASCETICS

SIGNED BY USTAD LA'L, INDIA, MUGHAL PERIOD, CIRCA 1590

Tinted drawing ('*nim-qalam*'), inscribed in Persian characters in lower left corner: 'Ustad Lal,' mounted on an album page with gilt-decorated borders.
Image: 5⅞ x 3⅜ in. (15.1 x 8.7 cm.)
Folio: 12¼ x 8 in. (31.1 x 20.3 cm.)

$15,000-20,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, 21 September 1985, lot 375
Acquired from the above by the present owner

This elegant composition depicts a group of holy men establishing a temporary encampment beyond the walls of a fortified city. Executed in the *nim-qalam* technique, an understated palette of ink and light washes inspired by European grisaille, the drawing combines close observation of the natural world with an atmosphere of quiet contemplation. The restrained tonality lends the scene an ethereal quality, allowing gesture, posture, and setting to convey meaning with remarkable economy.

Despite the careful attention paid to anatomy and expressive movement, the ascetics are rendered with notable restraint. They are shown preparing ritual *bhang* in shallow vessels, dressed simply in unadorned *dhotis* and notably lacking the bone earrings and elaborate accoutrements associated with the Nath yogis so famously documented at the court of Akbar. Instead, their identity is conveyed through more subtle markers: circular tattoos encircling their arms, short-cropped hair or shaved heads, and a collective withdrawal from the trappings of worldly display. The scene thus suggests a generalized vision of ascetic life rather than a specific sectarian portrait.

The refined handling of line and wash is characteristic of La'l, one of the most accomplished and prolific artists active in the imperial atelier of Emperor Akbar. La'l's work appears in nearly all the major manuscripts of the period, including the 'Jaipur' *Razmnama* (c. 1582–86), the 'Bankipore' *Timurnama* (c. 1584), the *Khamsa* of Nizami (c. 1585), the *Jami' al-Tawarikh* (1596), and the *Akbarnama* of 1604. Alongside Basawan, La'l played a crucial role in establishing the compositional standards of Mughal manuscript illustration, particularly in his capacity as a designer of complex narrative scenes.

A closely related work signed by La'l, dated circa 1600 and now in the Royal Collection, Windsor (RCIN 1005043), depicts *Ladies in European Classical Dress* and demonstrates the same sensitive articulation of landscape, with a dominant tree anchoring the composition and brown wash delicately modelling the background hills. In that work, La'l introduces a cat in the lower left corner; here, a dog occupies a similar position, a compositional motif that further supports the attribution. Comparable studies of yogis and ascetics inhabiting remote landscapes may also be found in the India Office Library (see Falk and Archer, *Indian Miniatures in the India Office Library*, nos. 25–27, 45–46).

Further contextual support may be drawn from a large album comprising twenty-nine illuminated leaves, decorated with related animal and floral border designs and small-format drawings by artists of the same period, sold at Sotheby's, London, 27 October 2020, lot 425, and at Christie's, London, 17 April 2007, lots 211, 213, and 215. Together, these comparisons situate the present work within a refined courtly tradition that balanced observation, experimentation, and lyrical restraint at the height of Mughal artistic production.

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

505

A GRAY AND WHITE FALCON ON A RED PERCH

INDIA, MUGHAL PERIOD, CIRCA 1620

Opaque watercolor and gold on paper, with an outer foliate border in gold on red, a speckled gold border, a panel of *naskhi* calligraphy signed by Muhammad Ali al-Husayni mounted above, and five seal impressions and accompanying inscriptions on reverse.
Image: 10½ x 5 ½ in. (26.7 x 14 cm.)
Folio: 16½ x 11¼ in. (41.9 x 28.6 cm.)

$40,000-60,000

LEARN MORE

PROVENANCE:
Mughal Royal Library during the reign of Shah Jahan, 1628-1658
Bahram al-Mulk (dated 1201/1786-7)
Hagop Kevorkian (1872-1962) Collection, New York
Sotheby's, London, 1 December 1969, lot 143
Sotheby's, New York, 20 September 1980, lot 378
Sotheby's, New York, 21 September 1985, sale 5365, lot 378
Acquired from the above by the present owner

Depicted against a salmon-colored ground, a gray and white falcon perches in profile on a stand. A thin cord runs through his beak, and he wears a small quatrefoil locket set against his feathered chest. Tethering him to his roost is a chain attached to his foot terminating in a delicate gold ball. Flora and fauna pepper the lower register, framing the falcon with botanical sprigs and flowers of the natural world.

These natural history illustrations were a hallmark of the Mughal court under the reign of Emperor Jahangir (r.1605-27), whose observations of the natural world are documented in the diary he kept during his reign. He was a true naturalist, for which in consequence, his keen study was rendered into finely painted images of exquisite beauty by artists directed in the manner of imperial tastes. "The two most notable characteristics of the style that he fostered were probably verisimilitude and sumptuosity." (L. Leach, *Mughal and Other Indian Paintings*, Vol. I, p. 349). The artifice of such truthfulness to life combined with a restrained sense of ornamentation define the style given to his curiosity of plants, animals, and especially birds.

Falcons, in particular, became popularly depicted in the 1620s, composed of in the style of the naturalistic painter, Ustad Mansur (d.1624). It is recorded in the account of his reign that in 1619 the Safavid Shah of Iran gifted Jahangir a falcon, and his admiration of the bird led him to request the artist to 'paint and preserve its likeness' (Som Prakash Verma, 'Portraits of Birds and Animals under Jahangir,' in *Flora and Fauna in Mughal Art*, 1999, pp. 12-13). The referenced falcon painting by Mansur is likely the work now held in the Museum of Fine Arts in Boston (14.683). Another falcon sharing an identical colored stand and which includes foliate articulation within the image dates to the first quarter of the seventeenth century (Christies, London, 26 April 2018, lot 117). A slightly later rendition of a falcon from the mid-seventeenth century sold at Christies, London, 10 October 2013, lot 180. Among these examples, none capture so vividly the variations in tone or downy texture of the falcon's feathers as in this example. Nor does the flora in the other images appear as specimens copied directly from their natural setting.

The seals and inscriptions on the reverse convey that this painting was held in the Mughal Royal Library through the reign of Shah Jahan (r.1628-1658). One of the seals corresponds to Shah Jahan, confirming the dating of the painting. One of the inscriptions is dated 8th Rajab/April 1, 1659. A later seal states the name Bahram al-Mulk and is dated to 1786-7.

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

506

A PAGE FROM A DISPERSED HISTORICAL MANUSCRIPT: A PRINCE AND HIS ROYAL ARMY RECEIVING TRIBUTE BEFORE A WALLED CITY

ATTRIBUTED TO SUR DAS, INSCRIBED MIR KALAN, INDIA, MUGHAL PERIOD, CIRCA 1595

Opaque watercolor with gold on paper.
Image: 13¾ x 9¼ in. (35 x 23.5 cm.)
Folio: 21¾ x 15⅛ in. (55.2 x 38.4 cm.)

$50,000-70,000

LEARN MORE

PROVENANCE:
Estate of Dr. and Mrs. David Elterman, before 1964
Christie's, New York, 20 September 2000, lot 195
Acquired from the above by the present owner

This very finely painted composition centers on a commanding royal figure, mounted on a jeweled and armored horse, his outstretched hand conveying authority and ceremonial presence. Dressed in a vivid green tunic, the ruler is accompanied by a richly animated procession; behind him advances an army of armored horsemen in brightly-patterned garments, alongside elephants and camels. Flag-bearers, musicians, and drummers animate the upper right of the composition, while huntsmen below present the emperor with freshly taken quarry. In the distance, naturalistically rendered trees encircle a walled city at the upper left, lending both spatial depth and a sense of imperial domain.

The painting has previously been published and exhibited as a folio from the *Baburnama*, identified as depicting Humayun, and was featured in James Ivory's seminal documentary on miniature painting, *The Sword and the Flute* (1959). However, closer examination of the painting's format reveals that its dimensions do not correspond to those of extant *Baburnama* or *Akbarnama* manuscripts. On this basis, the painting is more convincingly understood as belonging to an as-yet unidentified large-format historical series, distinct from the standard imperial chronicles.

Support for this reassessment may be found in comparable folios of closely related size and conception, including the so-called Binney folio published at Sotheby's, London, 13 April 1976, lot 23, and another sold at Sotheby's, London, 7 July 1975, lot 14. The near-identical dimensions of these works strongly suggest that they once formed part of a coherent manuscript series of ambitious scale, comparable in format to the celebrated Bankipore *Timurnama*, one of the largest Mughal manuscripts known.

An inscription by Mir Kalan appears on the painting but is not contemporary with its execution and was likely added later by the album mounter. The inscription should therefore not be read as authorial. Nonetheless, the arrangement of the scene, the treatment of the figures, and the compositional rhythm closely align with the work of the celebrated Mughal artist Sur Das.

Sur Das, often described as 'Gujarati', entered the Mughal court approximately a decade after Akbar's conquest of western India and was active in the imperial atelier between about 1595 and 1605. A prolific and highly accomplished painter, he contributed to several of the most important manuscripts of the period, including the British Library *Khamsa* of Nizami (1596), the Metropolitan Museum of Art /Walters Art Museum *Khamsa* of Dihlavi (1598), and the Cincinnati *Gulistan* of Sa'di. The pinnacle of his career is marked by the four paintings he executed for the British Library volume of the *Akbarnama* (folios 34v, 40r, 47v, and 106r), as well as nine paintings for the Chester Beatty *Akbarnama* volumes.

As noted by Linda York Leach, Sur Das characteristically employs highly saturated colour in selected passages while leaving other areas comparatively unpainted, a distinctive feature observable here in the treatment of the fortification in the background (see L. Leach, *Mughal and Other Indian Paintings*, Vol. I, p. 273, and related paintings nos. 1.137). Further comparison may be drawn with an unattributed *Baburnama* folio dated circa 1590–1593, which displays closely related horse trappings and architectural treatment (*ibid*., Vol. I, p. 131, no. 1.227). The scale, compositional ambition, and stylistic evidence suggest that this painting represents a rare survival from a monumental Mughal historical series, distinct from the established imperial chronicles and closely aligned with the artistic language of Sur Das at the height of his career.

507

AN ILLUSTRATION TO THE SHAHNAMA: RUSTAM LASSOS HIS STEED RAKHSH

INDIA, MUGHAL PERIOD, CIRCA 1590-1595

Opaque watercolor with gold on paper, manuscript page mounted with margin of gold floral decorated paper, with four columns of Persian text above and below, heading on silver ground at bottom, the inscription attributes the painting to Muhammad Sharif and gives the date A.H. 1000/ A.D. 1591-92.
Image: 10⅛ x 6⅛ in. (25.7 x 15.6 cm.)
Folio: 11½ x 7¼ in. (29.2 x 18.4 cm.)

$20,000-30,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, 20 October 1991, lot 7
Acquired from the above by the present owner

This vivid scene from Firdausi's *Shahnameh* (*Book of Kings*) captures the moment in which the hero Rustam selects his legendary steed, Rakhsh ("Lightning"), forging one of the most celebrated partnerships in Persian epic literature. Rustam is shown roping the colt of his choice from a herd of half-wild horses, while herdsmen observe from higher up the hillside, one serenely playing a long flute. The episode marks the beginning of a bond that would define Rustam's heroic career, as Rakhsh becomes his faithful companion through the battles and adventures that account for much of the *Shahnameh*'s enduring popularity.

The composition balances narrative clarity with poetic atmosphere. The tension of the roping action is set against the calm detachment of the herdsmen, whose elevated vantage point and music lend the scene a pastoral rhythm. This interplay between controlled action and lyrical observation underscores the epic's human dimension, transforming a moment of selection into one of destiny fulfilled. A closely related rendering of this subject is preserved in The Metropolitan Museum of Art (13.160.5), underscoring the popularity and canonical status of this episode within illustrated *Shahnameh* manuscripts.

The painting is attributable to Muhammad Sharif by the inscription in the lower register, son of the celebrated court artist Abd al-Samad, one of the most influential painters active at the Mughal court during the mid-sixteenth century. Abd al-Samad, who served from approximately 1550 to 1595 and headed the imperial atelier under Akbar from about 1572, exerted a profound influence on his son's artistic formation. The faint outlining of the rocky landscape in the present work closely recalls Abd al-Samad's hand, notably in such works as *Prince Akbar and Noblemen Hawking* (ca. 1555–58), formerly in the Benkaim Collection and now in the Cleveland Museum of Art (2013.292.a).

Equally significant is the use of dark, emphatic outlining around the horse, a feature that maintains a strong allegiance to Safavid pictorial aesthetics. This stylistic lineage is most clearly articulated in Abd al-Samad's celebrated depiction of two fighting camels, painted in his eighty-fifth year as a gift to his son, Muhammad Sharif, and conceived as a personal homage to the great Iranian master Bihzad (ca. 1450–1535/36). In the present painting, this Safavid inheritance is harnessed to this epic narrative, lending Rakhsh a monumental presence befitting his future role as Rustam's indispensable ally. In its epic storytelling, refined observation, and inherited artistic tradition, the painting stands as a compelling testament to the continuity and evolution of Persianate manuscript painting in the early Mughal period.

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

508

AN ILLUSTRATION FROM THE RAZMNAMA: THE GODS IN SEARCH FOR THE SACRED FIRE

SIGNED NARAYAN, SON OF KHEM KARAN, INDIA, MUGHAL PERIOD, CIRCA 1598

Opaque watercolor with gold on paper, plain margin with inscription in black identifying the subject, inscription in red giving the name of the artist 'Narayan son of Khem', manuscript leaf now adhered at edges to card.
Image: 9⅛ x 5 in. (23.2 x 12.5 cm.)
Folio: 10⅝ x 6 in. (27 x 15.2 cm.)

$80,000-120,000

LEARN MORE

PROVENANCE:
Gerald Reitlinger (1900-1978) Collection, London
Sotheby's, London, 24 October 1921, lot 231
Private Collection
Sotheby's, New York, 20 September 1985, lot 373
Acquired from the above by the present owner

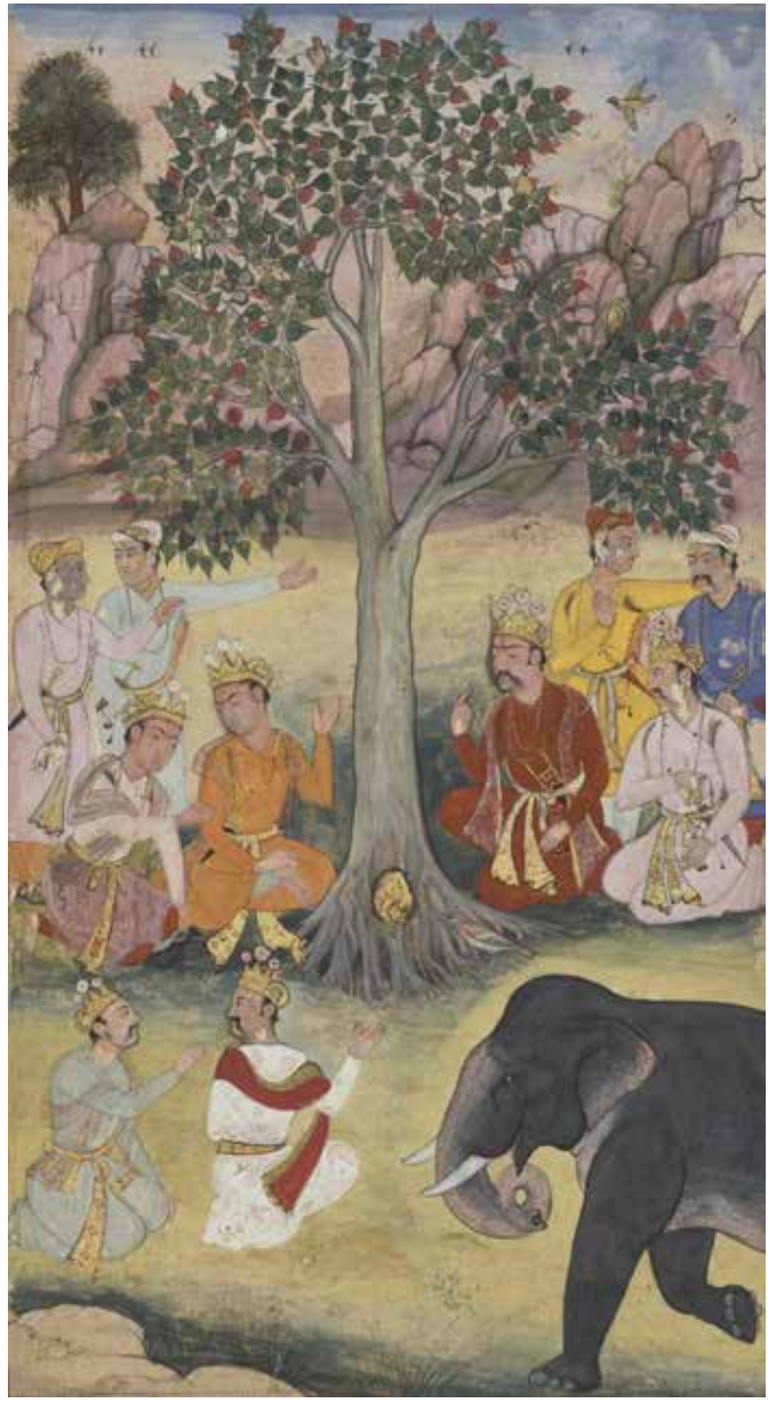
This superbly preserved folio is from the celebrated *Razmnama* (“Book of War”), the Persian translation of the *Mahabharata* commissioned by the Mughal emperor Akbar (r. 1556–1605), one of the most ambitious cultural enterprises of the Mughal court. The present painting belongs to the second illustrated recension of the Razmnama, executed circa 1598–1599, a manuscript distinguished by its experimental character and its conscious departure from earlier imperial pictorial norms.

Produced at a moment of remarkable artistic openness, this version of the *Razmnama* reveals the extent to which Mughal painting had evolved into a cosmopolitan idiom, shaped by Persian, Central Asian, Indian, and European sources. The manuscript stands at the threshold of a new visual language, embracing spatial complexity, narrative clarity, and stylistic hybridity. The scene depicts the gods in search of the sacred fire, assembled beneath a fruiting tree set within a rocky Mughal landscape. A group of richly attired figures, some crowned, converse with dignified restraint, while an elephant enters from the right, lending movement and narrative momentum to the composition. The artist masterfully balances ceremonial stillness with dynamic incident, a hallmark of mature Mughal narrative painting.

The folio exemplifies the synthesis of pictorial traditions fostered in Akbar’s atelier. The finely observed fruiting tree, naturalistic flora, and jewel-like ornamentation reflect Indian artistic sensibilities and Hindu iconography. In contrast, the stylized rocky outcrops, almond-shaped eyes, and carefully framed composition derive from Persian miniature conventions. Subtle modelling of drapery, the three-quarter rendering of the elephant, and a nuanced sense of spatial recession reveal the influence of European engravings circulating at the Mughal court. These elements combine to produce a work of striking visual coherence and sophistication.

The painting is signed by Narayan, son of Khem Karan, a leading artist active in Akbar’s imperial atelier. Narayan contributed to many of the most important Mughal manuscripts of the late sixteenth century, including the *Darabnama* (c. 1580, British Library), the *Razmnama* (c. 1582–1586, City Palace Museum, Jaipur), the *Timurnama* (c. 1584, Khuda Baksh Public Library, Bankipore), and the *Baburnama* (c. 1590–1593; dispersed). His work is distinguished by a refined palette, assured figural groupings, and a precise handling of landscape, qualities fully evident in the present folio. The *Razmnama* project itself stands as a visual and intellectual expression of Akbar’s policy of cultural synthesis, in which translation, artistic collaboration, and shared aesthetic values were actively promoted. As such, this folio is not only a work of exceptional artistic quality, but also a potent symbol of Mughal imperial pluralism at its zenith.

This folio is from the *Razmnama* manuscript formerly in the collection of Gerald Reitlinger, sold at Sotheby’s, London, 24–25 October 1921. The sale included the final portion of this manuscript comprising twenty-four miniatures and is now preserved in the British Museum (Or. 12076) and dated 1007 A.H./1598 A.D. Other folios from this celebrated copy are dispersed among major public and private collections, including the Free Library of Philadelphia, the Chester Beatty Library, the India Office Library, and the Keir Collection (see Welch, “Early Mughal Miniature Paintings from Two Private Collections Shown at the Fogg Art Museum,” *Ars Orientalis*, II, 1959, pp. 137–138, note 26 R; see also, Skelton, *Islamic Painting and the Arts of the Book: The Keir Collection*, 1976, pp. 250–251, nos. V.45–V.46, pl. 119).



THE WILLIAM J. RUTTER COLLECTION

509

AN ILLUSTRATION TO A RAGAMALA SERIES: RAGINI BHAIRAVI

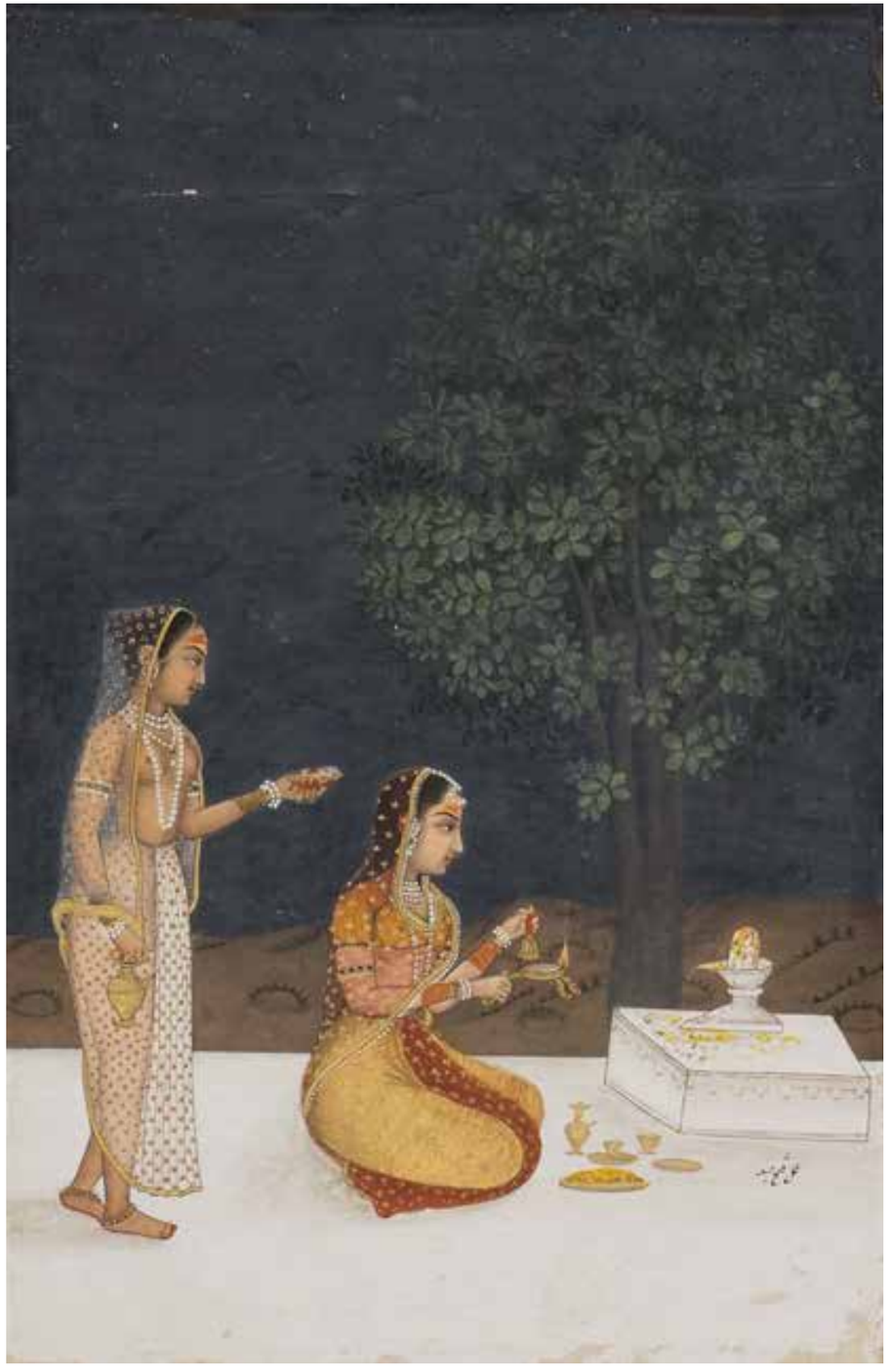
SIGNED FATH CHAND, INDIA, LATE MUGHAL PERIOD, AWADH, CIRCA 1750-60

Opaque watercolor with gold on paper; empty gold text panel above, mounted on a buff ruled border and buff album card both ornamented with floral arabesques in gold. The artist has signed his name in Persian below the platform '*amal-ifath chand*' (the work of Fath Chand).
Image: 5⅜ x 3 in. (13.6 x 7.6 cm.)
Folio: 11¼ x 7½ in. (28.6 x 19.1 cm.)

$8,000-12,000

LEARN MORE

PROVENANCE:
Maggs Bros., London, 1965



This intimate and delicate nocturnal scene depicts a princess and her attendant visiting a Shiva shrine. Kneeling before the sanctum, the princess raises an *ārati* lamp and rings a bell before a lingam shrine adorned with unguents and bright floral offerings. The quiet ritual, set against the darkness of night, heightens the devotional intimacy of the moment.

The painting is a leaf from a *Ragamala* series by Fath (Fateh) Chand, illustrating *Bhairavi Ragini*, a musical mode performed in the early morning with soft and pleasing notes. Bhairavi is a manifestation of the goddess Parvati, the consort of Shiva. The present painting comes from a *Ragamala* of thirty-six leaves, produced in two equal halves by Faqirullah Khan and Fath Chand. Numerous folios from this manuscript, generally dated between 1740-60 and uniformly surmounted by a blind cartouche and mounted within sprinkled-gold borders and wide floral margins, are recorded in public and private collections. These include: *Kakubha Ragini* in the British Library (see Falk and Archer, *Indian Miniatures in the India Office Library*, 1981, pp. 123-124, 427, no. 201), and *Vilaval Ragini* in the Victoria and Albert Museum (IS.42-1996).

Two further leaves from the same series were published in Maggs Bulletin No. 8, *Ragamala Paintings & Eastern Music,* February 1965, pls. XXIV–XXV. Another page depicting *Gujari Ragini* was sold by Simon Ray in 2017 (no. 27). Two additional folios from this manuscript—each with wide floral margins—were sold at Christie's, London, 25 May 2017: one by Fath Chand (*Hindola Ragini*), lot 16, and one by Faqirullah Khan (*Malavi Ragini*), lot 17. *Lalita Ragini*, formerly in the collection of F. S. Aijazuddin, was sold at Bonhams, New York, 24 September 2021, lot 1235.

Other related leaves include *Todi Ragini* in the Los Angeles County Museum of Art (M.2004.180), published in Markel and Gude, *India's Fabled City: The Art of Courtly Lucknow*, 2010, p. 242, fig. 19; a *Vasant Ragini* by Faqirullah Khan in the Asian Art Museum of San Francisco (2004.45); and a *Dipak Raga* now in the San Diego Museum of Art (see E. Binney, *Indian Miniature Painting from the Collection of Edwin Binney, 3rd: The Mughal and Deccani Schools*, 1973, p. 107, no. 84).

510

A MAIDEN WITH MANGOES

INDIA, DECCAN, GOLCONDA, CIRCA 1680

Opaque watercolor with gold on paper.
Image: 8¾ x 5 in. (22.2 x 12.7 cm.)
Folio: 10 x 6¼ in. (25.4 x 15.9 cm.)

$20,000-30,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, 21-22 March 1990, lot 67

The maiden dominates the composition, exemplifying the idealized female portraits produced at the Golconda court in the late seventeenth century. Positioned frontally and occupying the pictorial space with quiet authority, she offers a bowl of ripe mangoes to an unseen figure beyond the frame, a gesture that subtly implies courtly exchange and intimacy. Her figure is enlivened by sumptuous textiles woven with gold highlights and enriched with lavishly ornamented jewelry, details that underscore both her elite status and the painter's sensitivity to surface and ornament.

A distinctive compositional motif, the stunted tree bearing oversized rosette-like blossoms, provides a significant point of comparison. This idiosyncratic botanical form appears in another painting likely of the same hand (Christie's, London, 28 November 1993, lot 138), as well as a depiction of a mother and child formerly with Arthur Tooth & Sons (*Indian Paintings from the 17th to 19th Centuries*, London, 1974, no. 59). The repetition of this unusual tree form, together with the consistent handling of facial features, jewelry, and spatial arrangement, strongly suggests a single artist working with a patron in Golconda.

Stylistically, the painting belongs firmly to the refined idiom of Golconda court painting in the period immediately preceding the Mughal conquest of the Deccan. The full figure, luminous palette, and emphasis on decorative elegance are characteristic of works produced before 1686–87, when the kingdom was overrun by the armies of the Mughal Emperor Aurangzeb (r.1658-1707). Closely related examples are published in P.C.M. Lunsingh Scheurleer and P. Formijne, *Miniaturen uit India, de Verzameling van Dr. P. Formijne*, 1978, no. 38, p. 38 and pl. 15); T. Falk and S. Digby, *Paintings from Mughal India,* London, 1979, no. 38, p. 80; and *Paintings from the Royal Courts of India,* Spink & Sons, Ltd, 1976, no. 130, p. 28. These works define a distinctive Golconda aesthetic, poised between Persianate elegance and emerging Deccani naturalism, now recognized as one of the most sophisticated courtly traditions of late seventeenth-century India.

511

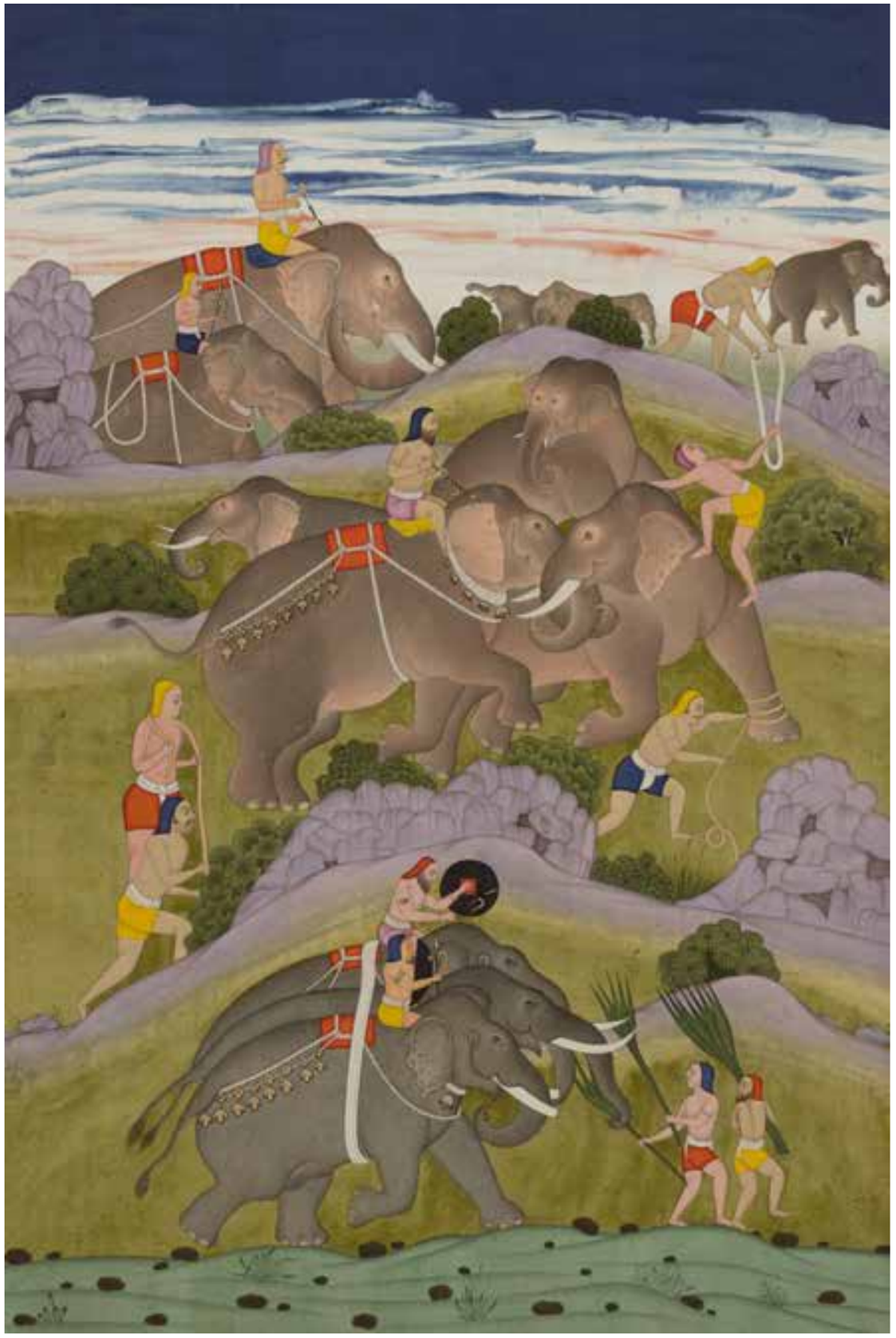
THE TAMING OF WILD ELEPHANTS

INDIA, DECCAN, HYDERABAD, 18TH CENTURY

Opaque pigment on paper.
Image: 10⅜ x 7 in. (26.4 x 17.8 cm.)
Folio: 15½ x 10½ in. (39.4 x 26.7 cm.)

$10,000-15,000

LEARN MORE



Mahouts, identifiable by their short dhotis, waist sashes, and tightly wrapped, close fitting turbans, capture wild elephants for the royal herd, an essential practice in Indian court life (see Sotheby's, New York, 20 March 2025, lot 520). The depiction of these figures align with broader Deccani artistic conventions, in which attendants and laborers were represented in simpler, functional dress to differentiate them narratively from the elite, dressed in Persian-inspired, elaborate, gold-decorated wear. While rulers and courtesans might have participated in elephant hunts in a supervisory capacity, their absence here could emphasize the vital and specialized role of the mahout in securing the court's power and prestige through the taming and use of elephants.

Read as a continuous narrative, the painting is marked by exceptional movement, highlighting the drama and dangers of a hunt. Central to the image is a pair of rampaging elephants: one already domesticated, his rider assisting in the capture of the other who is struggling against the three mahouts attempting to subdue him. The elephants are joined by their trunks, expressing both the violence of the conflict and an intimacy between the animals. Another eighteenth-century painting from Hyderabad showing elephants in the same embrace sold at Christie's, London, 11 April 2014, lot 92.

This depiction is representative of the Deccani artists' attitude towards their animal subjects. While the Mughals emphasized realistic, almost scientific depictions, Deccan masters were interested in the animals' behavior and emotions, as can be seen in the early seventeenth-century composite album page with Standing Figure of Jahangir from the Howard Hodgkin Collection at The Metropolitan Museum of Art (2022.208). In this example, a calf and its mother and father use their trucks to express affection to one another, "interlocked in a circle of familial care and connection." The present painting demonstrates a similar focus on the emotion and behavior of the elephants, contrasting the learned stoicism of the tamed elephants and the wild, almost fearful, disposition of their targets.

Moreover, this focus means that the painting fits within the larger Deccani artistic framework, characterized by fantastical and playful depictions of popular cultural scenes and subjects. "Bred in an exotic, multiracial society Deccani art has the impossible, fantastic mood of a mirage…an impossible dream, which fills us with the same reveries that moved the indolent sultans of the Deccan" (M. Zebrowski, *Deccani Painting*, 1983, pp. 10-11).

512

AN ILLUSTRATION TO A DASAVATAR SERIES: MATSYAVATARA INCARNATION OF VISHNU

NORTH INDIA, PUNJAB HILLS, CHAMBA OR BASOHLI, CIRCA 1710

Opaque pigments heightened with gold on paper within black rules and red margins, the reverse plain.
Image: 6⅛ x 9⅝ in. (15.5 x 24.5 cm.)
Folio: 7⅜ x 11 in. (18.8 x 27.9 cm.)

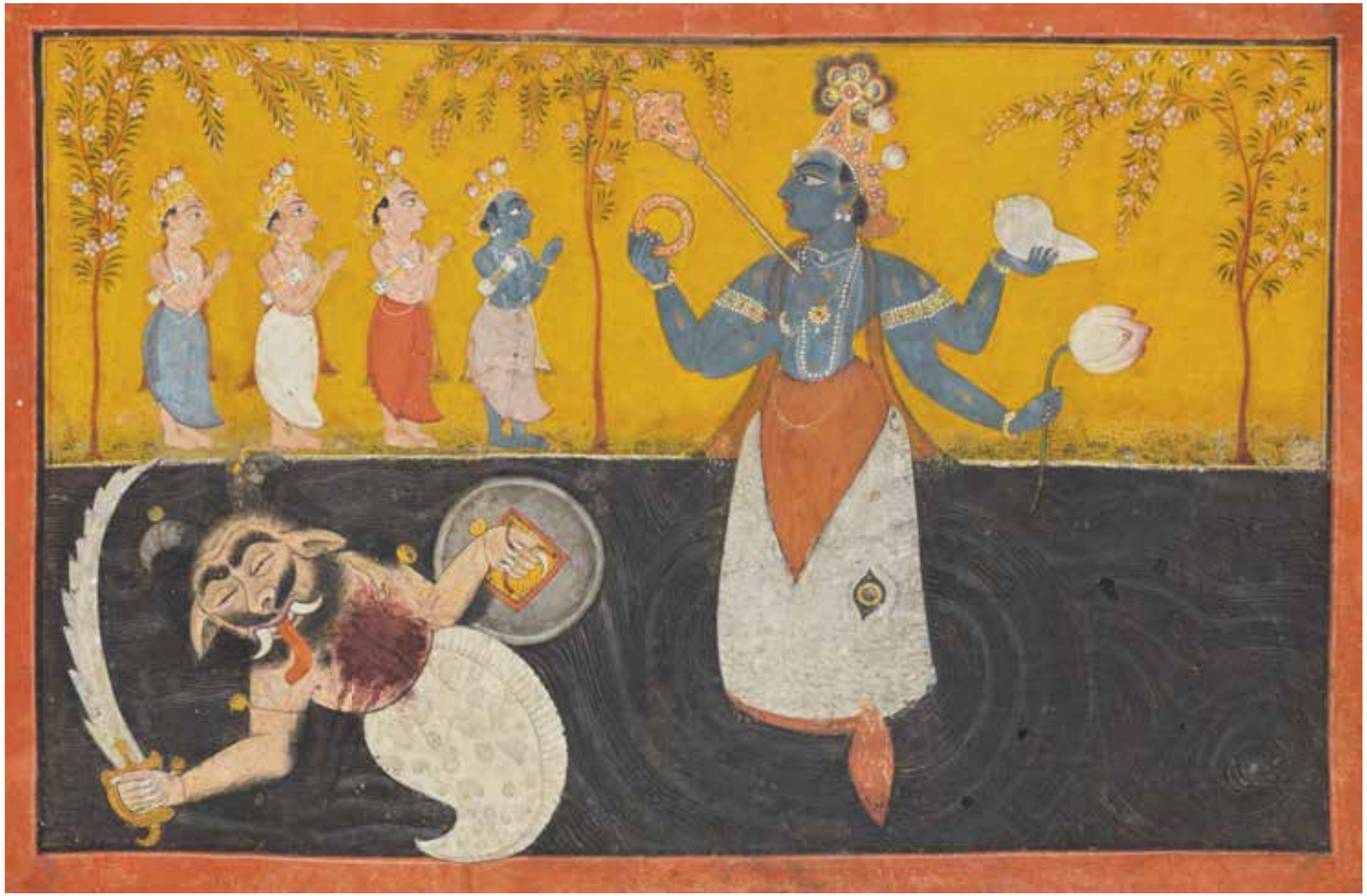
$20,000-30,000

LEARN MORE

PROVENANCE:
Susan Benningson, New York, 1995-2012

In this painting, the demon Ajnana, also known as Hayagriva, is the antagonist. After stealing the sacred knowledge of the Vedas from Brahma, Ajnana escapes and hides in the depths of the ocean. To reclaim the stolen wisdom, Vishnu assumes the form of Matsya, his first incarnation. Emerging resplendent from the waters, he confronts the demon and retrieves the Vedic knowledge, symbolizing the triumph of divine order over ignorance and disorder.

This composition follows an earlier rendering of the same episode from the so-called First Horizontal Bhagavata Purana, attributed to Mankot, sold at Christie's London,19 April 1979, lot 125. It also compares favorably with a folio from the same series in the National Museum, New Delhi, *The Gods Paying Homage to Goddess Durga after She Slays the Demon Mahishasura* (Acc. No. 47.110/333). A further parallel can be drawn with a related depiction of *The Churning of the Ocean*, attributed to Chamba, circa 1720, from the Leela Seeta collection, sold at Pundole's, Mumbai, on 21 November 2024, lot 10.



513

AN ILLUSTRATION FROM A RASAMANJARI SERIES: PREMAGARVITA NAYIKA

ATTRIBUTED TO GULU, NORTH INDIA, NURPUR, CIRCA 1715

Opaque pigments heightened with gold on paper within black and white rules and red margins, the reverse with 5ll. of black and red *devanagari*.
Image: 6⅝ x 10½ in. (16.9 x 26.5 cm.)
Folio 8¼ x 12 in. (20.6 x 30.5 cm.)

$10,000-15,000

LEARN MORE

PROVENANCE:
Nasli M. Heeramaneck (1902-1971), New York
Christian Humann (1929-1981), Pan Asian Collection, New York
William Theophilus Brown (1919-2012), San Francisco, acquired from the above, mid-1960s
Barbara Janneff, San Francisco, 1994-2014
Bonhams, New York, 17 September 2014, lot 115

Set before a wide expanse of green, two women sit on a raised plinth at the entrance of a white pavilion. The building rises in quiet symmetry with its pale surface lightly indicated by faint architectural lines. The clarity of the ground and the simplicity of the structure allow the saturated colors of the figures to assert themselves. One woman leans forward with her hand lifted in conversation, while the other listens with measured attention. Their red and green garments, accented with delicate jewelry, create a vivid contrast against the controlled palette of the setting.

The folio comes from a series that illustrates a classical Sanskrit text known for its subtle delineation of emotional types. Composed by the poet Bhanudatta around 1500, the *Rasamanjari* addresses the classification of lovers, referred to as nayakas and nayikas, or heroes and heroines. The present scene depicts the *Premagarvita Nayika* with her confidante. She takes pride in the affection of her absent lover, who has only just departed. Her longing has not yet begun to unfold. *O Sakhi! I am unable to say how lucky you are, for your lover adorns your body with jewel-studded ornaments. But my beloved, afraid even of a slight interruption in his gazing at me, does not so decorate me* (M.S. Randhawa and S D. Bhambri, *Basoholi Paintings of the Rasamanjari*, 1981, p. 43).

This series is admired for its luminous color and sensitive approach to expression. The painter captures intimate moments with an economy of means that heightens their emotional clarity. The handling of pigment in the folds of the skirts and the precision of the jeweled ornaments reflect the same attentive workmanship seen across other examples from the group. Two works from this celebrated series are published in M. Beach, E. Fischer, and B.N. Goswamy, eds., *Masters of Indian Paintings: 1650-1900,* 2011, pp. 455-7, figs. 11-3. Several folios from this set are preserved in major museum collections, including the Los Angeles County Museum of Art (M.74.5.9 and M.75.4.29). Another page formerly in the Bickford Collection is published in *Art of India*, 1961, fig. 87. The group is noted for the freshness of its palette and the quiet immediacy of its scenes.

Related compositions are also recorded in the Kasturbhai Lalbhai Collection in Ahmedabad (see *Roopa-Lekha*, Vol. XXXVI, nos. 1 & 2, 1966, p. 59, no. 38) and in the Binney Collection at the San Diego Museum of Art (see W.G. Archer, *Rajput Paintings,* 1968, p. 100, no. 76b). These works share similar arrangements of figures before simplified architectural settings, along with the same clarity of drawing and richness of color that define the cycle. The present painting reflects these qualities with particular refinement. The restrained architecture, the concentrated focus on the two women, and the gentle modulation of color all contribute to an image that conveys emotional intimacy with exceptional directness.

514

AN ILLUSTRATION FROM THE HARIVAMSA: NARADA WARNS KAMSA

ATTRIBUTED TO PURKHU, INDIA, KANGRA, CIRCA 1800-1820

Opaque watercolor with gold on paper.
Image: 20 x 14⅜ in. (50.8 x 36.5 cm.)
Folio: 21⅛ x 15½ in. (53.8 x 39.5 cm.)

$60,000-80,000

LEARN MORE

PROVENANCE:
Private Cleveland Collection, 1960s, by repute
Neue Auctions, 20 February 2021, lot 113

This painting marks the dramatic commencement of the battle between Krishna and Indra, fought over their wives' competing claims to the celestial Parijata tree. It follows directly after a folio from the same dispersed series (Christie's, London, 9 June 2013, lot 16), and captures the moment when divine rivalry escalates into open conflict.

The scene unfolds during Krishna's visit to the heavens with his wife Satyabhama, where they enter the pleasure gardens of Indra and his consort Sachi. There they behold the celebrated Parijata tree, a miraculous plant born from the churning of the ocean for ambrosia and especially beloved of Sachi. Enchanted by its beauty, Satyabhama demands that Krishna steal the tree for her own garden as proof of his devotion. Yielding to his favorite wife, Krishna uproots the Parijata, loads it onto Garuda, and carries it away to Dwaraka. As they depart, Satyabhama taunts Sachi, mocking Indra's power and daring him to retrieve the tree if he can. Provoked by this challenge, Indra, accompanied by his son Jayanta, launches an attack on Krishna. Garuda and Pradyumna rush to Krishna's defense, and the divine battle begins. When the two great gods reach a stalemate, each recognizing the other as an equal, they agree to allow the Parijata tree to remain in Dwaraka.

The episode derives from the Harivamsa ("An Account of the Dynasty of Hari [Vishnu]"), a supplementary text to the *Mahabharata*. Its three sections encompass the creation of the world and the genealogy of the Yadavas, the life and exploits of Krishna, including narratives shared with the *Bhagavata Purana*, and finally prophecies concerning the Kali Yuga and other cosmological themes.

Visually, the painting is especially remarkable for its rare and luminous blue background, against which the drama unfolds with heightened intensity. This blue ground amplifies the celestial setting and throws into sharp relief Purkhu's exuberant treatment of clouds, described memorably as "bold, billowing spirals in variegated hues of pink, grey, white and black" (B. N. Goswamy and E. Fischer, *Pahari Masters*, 1992, p. 372). These swirling cloud formations animate the heavens, lending a sense of movement and cosmic turbulence that mirrors the clash of divine forces below.

On the verso is an inscription of five lines in *Devanagari* script, possibly identifying the folio as number 98 within this now widely dispersed series. Two related paintings are published in (*ibid*., p. 378–381, nos. 164 and 165), while a closely connected scene, depicting a moment just before or after the present episode, was sold at Sotheby's, New York, 24 September 2004, lot 114. Additional pages from the series are held in the National Museum of Bulgaria (I- A3-M-6) and another sold at Christie's, London, 19 June 2013, lot 19.

515

AN ILLUSTRATION FROM A RASIKAPRIYA SERIES: THE NAYIKA WATCHES THE MOON RISE AS SHE WAITS FOR HER LOVER

INDIA, HIMACHEL PRADESH, GULER, LATE 18TH CENTURY

Image: 7½ x 5 in. (19.1 x 17.8 cm.)
Folio: 10½ x 7⅞ in. (26.7 x 20 cm.)

$80,000-120,000

LEARN MORE

PROVENANCE:
David Swope Collection, New York, acquired in India, 1960s

The nayika reclines languidly on a golden bolster beneath a softly glimmering silver awning, her entire being transfixed by the radiance of the moon above. Bathed in a luminous white glow, the scene amplifies the moon's power as a catalyst for longing, an atmosphere in which the heroine seems momentarily released from the anxieties caused by her absent lover. Her hookah cord lies forgotten across her lap, and even her attendant, the fan-bearer, has succumbed to sleep in the deep shadowed corner of the chamber. Around her, the courtyard is still: only a few cows and scattered courtiers stir in the background, while moonlight casts long, delicate shadows and glints softly in the shallow trough of water.

Small details subtly reinforce the suspended stillness of the moment, the corner of the cotton sheet laid over the carpet has been pulled back but held in place by a small weight, as if touched by an earlier breeze now long faded. Yet the tranquility is on the verge of dissolving. In the far-left corner of the courtyard, her long-expected lover finally approaches, accompanied by an attendant carrying a torch. His discreet arrival recalls compositions such as the Navodha nayika scene from the Aga Khan Collection (see Christie's, London, 28 October 2025, lot 5), where a similarly torch-lit entry heightens the emotional tension between anticipation and fulfilment.

This moon-struck heroine belongs to a broader pictorial tradition in which the nayika's emotional and psychological states are expressed through nocturnal settings and the evocative power of moonlight. A compelling comparison can be found in the San Diego Museum (Binney Collection, 1990.1252), discussed by Harsha Dehejia (*Rasikapriya: Ritikavya of Keshvdas in Ateliers of Love*, 2013, p. 221, fig. 7.9), where another nayika swoons under the moon, her body language and environment similarly choreographed to externalize inner longing. A related emotional register also emerges in the *Nayika in Distress* attributed to an artist of the first generation after Manaku and Nainsukh (1770–80) (Christie's, London, 28 October 2025, lot 3), where anguish and separation are heightened through atmospheric cues and minute domestic details.

The emotional codes of this scene resonate with broader classifications of Ashta-Nayika typologies, in which moonlit settings often signify longing, expectation, or the threshold between separation and reunion. This painting contributes richly to that visual and poetic lineage, capturing a heroine not simply waiting, but suspended in a moment where desire, serenity, and imminent fulfilment converge under the spell of the moon.

THE PARSON FAMILY COLLECTION

516

AN ILLUSTRATION TO A DEVI MAHATMYA SERIES: THE GODS APPEAL TO THE GREAT DEVI FOR HELP

INDIA, KANGRA OR GULER, 1810-1820

Opaque watercolor and gold on paper, with ruled white lines between thin blue margin and red borders and numbered at the top '84', with separate cover page with 21 lines of *devanagri* and numbered '60'.
Image: 8⅝ x 6½ in. (21.9 x 16.5 cm.)
Folio: 12½ x 10½ in. (31.7 x 26.7 cm.)

$20,000-30,000

LEARN MORE

This powerful and austere scene represents the manifest power of the Great Goddess, Devi. The assembled gods, their faces etched with anxiety, bear visible witness to the gravity of the moment. Their intent gazes convey both apprehension and hope as they summon a force beyond their own capacities. Devi manifests here as Durga, brought into being through the combined energies of the gods after their repeated failures, over countless eons of battle, to vanquish the demon Mahisha. The intensity of the divine expressions underscores the enormity of the threat and the extraordinary nature of Durga's creation, marking this moment as a turning point in the cosmic struggle between order and chaos.

Another page from this series, attributed to the Guler workshop and dated circa 1810–1820, depicting *The Creation of Durga*, numbered '81' in the border and '51' on the cover sheet, is preserved in the Metropolitan Museum of Art, New York (1978.540.3). An earlier version of this subject is held in the Art Gallery of New South Wales (99.2021); see J. Masselos, *Divine and Courtly Life in Indian Painting*, 1991, cat. no. 11.2.

For related pages from this celebrated series, see J. Bautze, *Lotosmond und Löwenritt*, 1991, nos. 15–18; and F. S. Aijazuddin, *Pahari Paintings and Sikh Portraits*, 1977, pl. 41 (I–XXXIV), pp. 41–52. Additional examples have appeared at Sotheby's, New York, 14 December, 1979, lots 229 and 230, and Sotheby's, London, 24 April, 1979, lots 141 and 142. A closely related composition from the same series was sold at Sotheby's, New York, 21 March, 2012, lot 213.

THE PARSON FAMILY COLLECTION

517

THE CELEBRATION OF THE HOLY FAMILY'S RETURN FROM MOUNT KAILASH

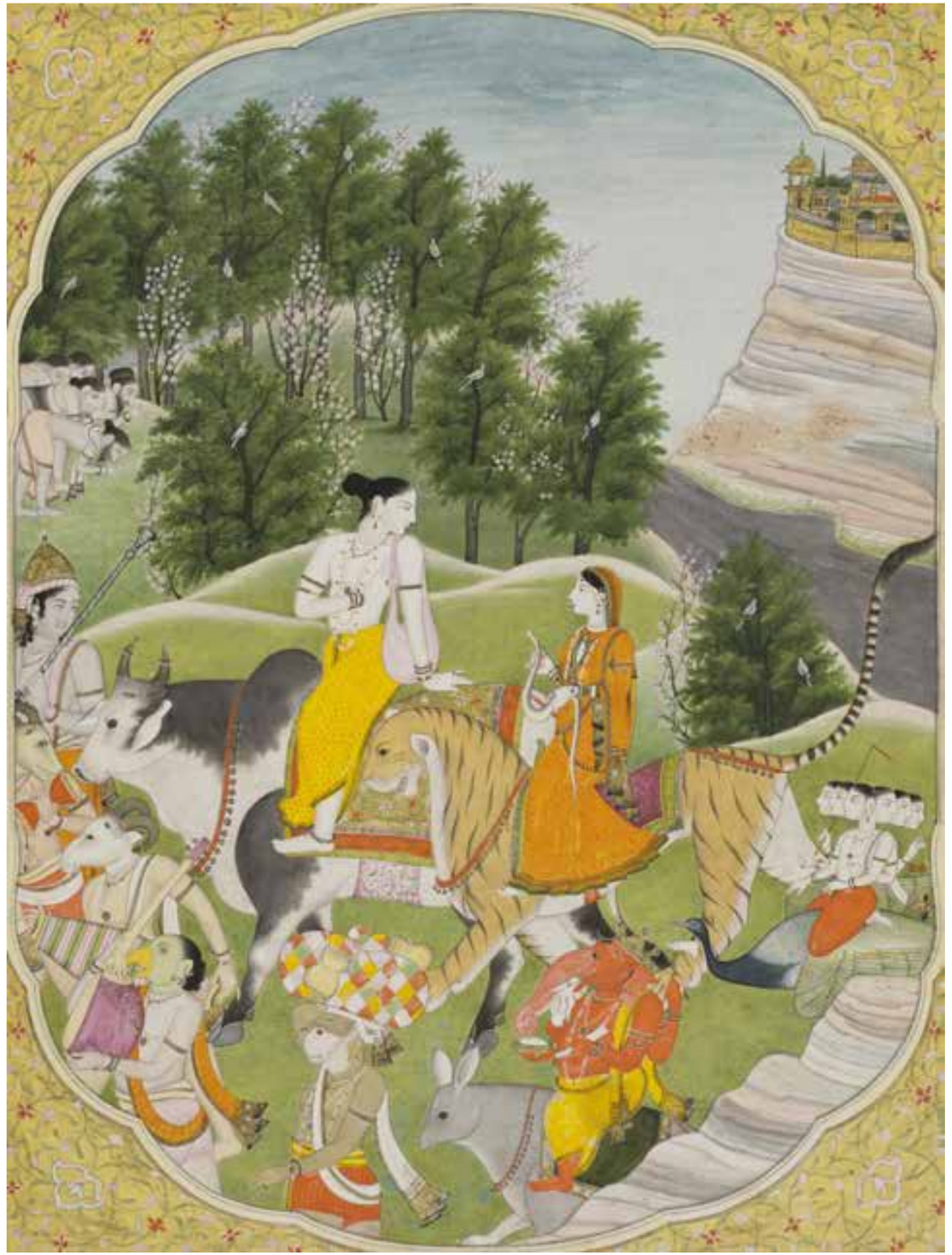
ATTRIBUTED TO SAJNU, INDIA, PUNJAB HILLS, MANDI, CIRCA 1800

Opaque watercolor and gold on paper.
Image: 9¼ x 7 in. (23.5 x 17.8 cm.)
Folio: 11 x 8⅝ in. (27.9 x 21.9 cm.)

$200,000-300,000

LEARN MORE

PROVENANCE:
The Parson Family Collection, acquired by descent, 1970



This beautifully rendered painting has been attributed to the artist Sajnu during his period of activity at the court of Mandi and exemplifies the refined stylistic synthesis that characterizes early nineteenth-century painting from this region. The composition presents Shiva, Parvati, Ganesha, and Kartikeya as the divine family, harmoniously arranged within a scalloped oval frame, each figure mounted upon their prescribed animal vehicle. After a treacherous descent from the golden Palace on Mount Kailash, the family has arrived in the lush foothills in spring. They are surrounded by animal headed figures playing instruments led by a Krishna wearing a golden cap. Rishis are bent over in adoration in the distant trees. This ordered procession of gods and attendants reinforces the sense of cosmic balance and familial intimacy that underpins the joyous scene.

Parvati is shown holding a snake, an attribute that subtly underscores her latent power and association with asceticism, while Shiva turns back with a gentle, affectionate gaze. This backward glance introduces a moment of emotional exchange that softens the otherwise formal composition. Notably, Shiva is rendered here with an androgynous elegance: his slender physique, smooth features, and refined posture blur conventional gender distinctions. He is curiously clad in a yellow dhoti more commonly associated with Krishna, a deliberate visual borrowing that enhances the painting's lyrical tone and aligns Shiva with the broader aesthetic of devotional beauty prevalent in Kangra and Guler painting.

The figures' faces are depicted in soft profile, their delicate modelling and understated expressions closely comparable to works attributed to Sajnu that have passed

through Christie's, London, 25 May 2017, lot 57 and 1 May 2025, lot 82. This facial type, with rounded features and the distinctive angular chin, recurs across Sajnu's oeuvre and serves as a key stylistic marker. The treatment of the animals is equally sensitive; rather than appearing purely symbolic, they are animated with individuality and grace, their forms integrated seamlessly into the rhythm of the composition. Attending figures, including the rishis positioned along the left edge, are rendered with the same controlled elegance. These sages can be closely compared to Shiva and Parvati being worshipped (lot 57), where similar postures and facial types appear, reinforcing the attribution to the artist.

The landscape setting further situates the work within the Mandi–Kangra–Guler continuum. Feather-like trees rise rhythmically behind the figures, their stylized foliage contrasting with the abstracted, angular rock formations that frame the scene. These rock mountains, reduced to decorative planes of color, serve as both spatial anchors and compositional devices, guiding the viewer's eye back toward the central divine group. The balance between naturalism and abstraction reflects a mature pictorial language, one that had moved decisively beyond the bolder, more rudimentary idioms of earlier Mandi painting.

Stylistically, the painting aligns closely with works produced during what W. G. Archer termed "Phase Two" of Mandi painting, coinciding with Sajnu's arrival at the court of Raja Isvari Sen (r. 1788–1826). Archer characterized this phase as a "revolutionary break" from the earlier, more "bold" and occasionally "crude" Phase One style, noting instead a new delicacy of line, refinement of color, and compositional sophistication. Although Sajnu is often thought to have trained initially in Kangra, Archer argued for a strong Guler influence in both style and subject matter, an assessment born out by the present work's lyrical restraint and polished execution (W.G. Archer, *Indian Paintings from the Punjab Hills*, 1973, Vol. I, pp. 360–361).

The borders deserve special attention. The inclusion of subsidiary figures within the surrounding frame follows a Guler convention of enriching the pictorial field beyond the central image, a practice that Sajnu appears to have carried with him to Mandi. Comparable border treatments can be found in works where similar ornamental strategies reinforce narrative and devotional depth (M. Yaldiz et al., *Magische Götterwelten: Werke aus dem Museum für Indische Kunst*, 2000, p. 102, pl. 162).

Several features of this painting—its oval format, the delicate rendering of figures with angular chins, bright yet controlled textiles, and pale architectural elements with niches and turrets in the background—closely parallel other works attributed to Sajnu (*ibid.*, Vol. I, nos. 43–47; Vol. II, pp. 274–276). In particular, it relates compositionally to two paintings depicting Shiva and Parvati being worshipped by Raja Isvari Sen and the other by sages (pp. 275-6, nos. 46 and 47). The mask-like faces appearing within the blue spandrels further reinforce the Guler-derived decorative vocabulary that Sajnu adapted in his Mandi period.

Comparative material strengthens this attribution. A closely related page was sold at Koller, Zurich, 2 June 2021, lot 367, sharing both a similar scalloped oval frame, compositional structure, and figural types. Additional points of reference include a painting of the month of Pausa, dated circa 1808, in the Chandigarh Museum (*ibid.*, 1973, Vol. II, p. 274, no. 44), and another depiction of Shiva and Parvati within an oval frame dated circa 1810-1820 (*ibid.*, Vol. II, p. 276, no. 47). Although no signed works by Sajnu are known, his hand has been securely identified through inscriptions on the Hamir Hath series, circa 1810, and on a painting of a phulgar (western horned pheasant) sold at Christie's, New York, 16 September 2014, lot 306, now in the Kronos Collections.

THE PARSON FAMILY COLLECTION

518

AN ILLUSTRATION FROM THE BHAGAVATA PURANA: KRISHNA PREPARES TO SLAY KANSA

INDIA, BIKANER, CIRCA 1600-1610

Opaque watercolor and gold on paper.
Image: 9¾ x 6¾ in. (24.8 x 17.2 cm.)
Folio: 11¼ x 9½ in. (28.6 x 24.1 cm.)

$15,000-20,000

LEARN MORE

PROVENANCE:
C.L. Bharany, London
The Parson Family Collection, acquired from the above, 1995

Kansa, the demonic and tyrannical brother of Devaki, learned through a divine prophecy that he would be slain by her eighth child. In an attempt to thwart his fate, Kansa imprisoned Devaki and her husband and killed their offspring one by one. Despite his efforts, the prophecy was fulfilled: Lord Krishna was born as Devaki's eighth son and was secretly spirited away to safety. After reaching maturity, Krishna returned to the kingdom to confront Kansa and ultimately killed him, fulfilling the divine prediction.

The painting captures the climactic moment just before Kansa's death. Krishna raises his sword to deliver the fatal blow, while Kansa is on the verge of losing his head. Rukmini, witnessing the scene from a chariot, reacts with a mixture of fear and exhilaration. The dramatic intensity of this moment is heightened by the artist's use of a vivid red ground, which powerfully contrasts with the surrounding colors and draws the viewer's attention to Krishna's decisive action.

Stylistically, the work owes much to the indigenous sixteenth-century Chaurapanchasika tradition, evident in its flattened forms, unmodulated planes of color, and preference for profile figures. At the same time, the palette departs from earlier examples, and the line is notably less calligraphic. These subtle shifts point to a transitional phase in North Indian painting, in which established indigenous conventions were being selectively reworked.

Closely related compositions may be found in the collection of The Metropolitan Museum of Art, notably a folio formerly in the Kronos Collection (1978.535), as well as another of *The Brahmin Delivers Rukmini's Letter to Krishna* (1977.441). These works share comparable compositional strategies and narrative clarity, reinforcing the coherence of the series to which the present painting belongs.

A painting from the same *Bhagavata Purana* series in the Museum of Fine Arts, Houston, is almost identical in construction to a folio now in the Alvin O. Bellak Collection at the Philadelphia Museum of Art. That painting, depicting *The Marriage of Satyabhama and Krishna*, is published in D. Mason et al., *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*, 2001, pp. 66–7, no. 18. The Houston and Philadelphia works would originally have followed the present painting when the series was still intact, indicating a carefully planned narrative sequence.

According to John Seyller, this *Bhagavata Purana* series exemplifies the gradual process through which Mughal painting influenced the development of distinctive regional idioms. Artists working at one of the regional courts of Rajasthan introduced selected Mughal elements, such as tentative modeling and spatial experimentation, into an established indigenous tradition (*ibid*., 2001, pp. 66–7, no. 18). As a result, attempts at three-dimensionality coexist with figures that float against flat blocks of color. While certain garments reveal Mughal influence, most figures retain the squarish heads and schematic facial features characteristic of the indigenous style.

This series has long been associated with painting at Bikaner, largely because some folios bear stamps indicating their former presence in the Bikaner royal collection. Although that collection included works from many different schools, the spare compositions, salmon-colored borders, cool palette, and pronounced linearity of this *Bhagavata Purana* series closely align with paintings produced at Bikaner during the last third of the seventeenth century.

For another illustration from the same album, see H. Goetz, *The Art and Architecture of Bikaner State*, 1948, p. 178, no. 91. Additional folios from this series are published in D. Ehnbom, *Indian Miniatures: The Ehrenfeld Collection*, 1985, pp. 52–53, nos. 17–18. Other examples have appeared at auction, including Christie's, New York, 21 March 2008, lot 712, and Christie's, Bombay, 15 December 2015, lot 102.

519

A DOUBLE-SIDED ALBUM PAGE: A MILKMAID AND A ROYAL HUNT

INDIA, MURSHIDABAD, LATE 18TH CENTURY

Opaque watercolor and gold on paper.
Gopi image: 8⅝ x 5½ in. (21.9 x 14 cm.)
Hunt image: 3½ x 4⅞ in. (8.9 x 12.4 cm.)
Folio: 9¾ x 6⅝ (24.8 x 16.8 cm.)

$20,000-30,000

LEARN MORE

PROVENANCE:
Arthur Milner, London
The Parson Family Collection, acquired from the above, 1998

Balancing a large milk pot upon her head, a solitary milkmaid stands poised at the edge of a small lake, and open green field framed by tall stands of trees rising on either side. Her isolation is striking. One hand is raised delicately to her mouth in a gesture of enquiry and anticipation, suggesting the sensed presence of someone beyond the pictorial frame. This subtle yet expressive pose invites interpretation: the unseen figure may be Krishna himself, summoned not by action but by longing. The scene resonates strongly with the Dana Lila episode, in which Krishna mischievously intercepts and steals milk from the gopis. Yet here the narrative is distilled to a single figure. Alone and unprotected, the milkmaid appears not merely a victim of divine play but an active participant in desire, perhaps attempting to entice or manifest Krishna through her expectant stance. Her only companions are two golden butterflies, fragile and fleeting symbols that heighten the sense of longing, transience, and quiet devotion.

The verso presents a contrasting yet thematically connected scene of worldly authority and royal leisure. A ruler, very likely Muhammad Shah (r. 1719-1748), is shown mounted overseeing a deer hunting party including a cheetah held by courtier, ready to spring into action. The identification of Muhammad Shah is supported by comparison with a youthful portrait of Muhammad Shah in the Victoria and Albert Museum (IM.39-1911). The present composition is notable for its unusual perspective: the ruler is depicted from behind, directing the viewer's gaze outward across the expansive hunting ground that unfolds before him. This visual strategy emphasizes both dominion and distance, underscoring the scale, wealth, and ceremonial order of the Mughal hunt during Muhammad Shah's reign.

The sky is rendered with remarkable drama. Purple clouds edged with red are split by a jagged vertical fissure at their center, a striking device that visually echoes the treatment of the water feature on the recto beneath the milkmaid. This deliberate compositional rhyme binds the two sides of the folio together, linking pastoral longing with imperial spectacle. Further stylistic connections can be drawn with a painting of a princess watching pigeons in the Victoria and Albert Museum (IS.97-1952), which shares the same distinctive handling of the sky as well as closely related female facial types. These parallels strengthen the association between the milkmaid and contemporary courtly ideals of beauty, creating a subtle dialogue between devotion and desire, solitude and sovereignty, divine absence and royal presence, an interplay that reflects the cultural and aesthetic richness of the period of Muhammad Shah's rule.

THE PARSON FAMILY COLLECTION

520

A DOUBLE-SIDED ALBUM PAGE: TWO ILLUSTRATIONS FROM A RAGAMALA SERIES: TODI RAGINI AND GAURI RAGINI

INDIA, MURSHIDABAD, LATE 18TH CENTURY

Opaque watercolor and gold on paper, both sides with ruled margins and blue and salmon borders.
Gauri image: 8½ x 5½ in. (21.6 x 14 cm.)
Todi image: 5⅞ x 3⅛ in. (14.9 x 7.9 cm.)
Folio: 9¾ x 6¾ in. (24.8 x 17.2 cm.)

$10,000-15,000

LEARN MORE

PROVENANCE:
Marukh Desai, London
The Parson Family Collection, acquired from the above, 1995

This double-sided manuscript presents two ragamala illustrations of females; one depicting Gauri Ragini seated on a terrace accompanied by a cat and the other illustrating Todi Ragini who frolics on floral grass attended by a leaping fawn. Both images portray a lone woman in landscapes joined by a single animal, though despite the two images bearing parallels, each painting elicits its own distinct emotional atmosphere. Ragamala paintings were often associated with seasons and particular times of day, which were used as portals to stir various emotions of longing and love. Here, Gauri's scene evokes an evening at the height of summer, while Todi's setting invokes a misty dawn in spring.

Gauri's image carries a candor of forthright serenity. She sits on an ornate jewel encrusted chair, leaning her back against a silk embroidered emerald cushion. The pristine white terrace is decorated with a scalloped urn filled with flowers arranged in bands of orange, yellow, and splayed blossoms of white. The setting has been tended to, affording the lady in her striped orange dhoti and gossamer yellow veil a vantage point from which to take in the summer sunset in the company of an attentive cat. She holds two white garlands in an offering that the cat seems to comprehend. The stacked green hills, full foliage, and deepening sky stroked with gold and pink, allude to a heat-laden summer eve. The vivid and saturated tone ground the scene with visual weight of warmth, much as they do in two other Todi Ragini, one at the Metropolitan Museum of Art (L.2018.44.4) and another also from Murshidabad in The Cleveland Museum of Art (2013.340).

The pastel palette of the Todi folio suggests instead the early light of a spring dawn. Soft bands of pink are set in a wash across the upper sky, and the female dances with the dainty pink petals of the freshly blossomed tree, floating in her filmy garments against the celadon-haze of the sky. Her rose colored slippers brush the dew-filled grass scattered with blossoms as delicate she appears. Even the fawn seems weightless, bounding towards the female who outstretches her hand with a tuft of grass. The entire scene is near translucent, appearing as if it could dissolve into its own mist laden air. These more ethereal approaches to Ragamala scenes appear on a seventeenth and an eighteenth-century Mughal painting, both which are housed in the Victoria and Albert Museum (IS.311-1951 and IS.145-1952).

The placement of these two painting on opposite sides of an album page reflects a thoughtful approach to its compilation of dispersed manuscripts. In both the milkmaid of the preceding lot (519) and Gauri Ragini, these two female images are anchored in their saturated tones and density of forms. The alternate sides of the previous lot and Todi Ragini, appear more like jewel-box-visions, idealized through their delicacy of brush and softened palettes. While the atmospheric plenitude of Gauri Ragini contrasts with the iridescent lightness of Todi Ragini, a compositional dialogue synchronizes these two sides - two women in the quietude of their setting, unencumbered by the presence of another, share a tender and intimate exchange with a companion creature.

THE PARSON FAMILY COLLECTION

521

A ROYAL COUPLE CELEBRATING HOLI

NORTH INDIA, LATE MUGHAL PERIOD, AWADH, LATE 18TH CENTURY

Opaque watercolor and gold on paper, the verso depicting a *nasta'liq* quatrain by 'Attar in black ink set over a gold ground with floral borders
Image: 11⅛ x 8 in. (28.3 x 20.3 cm.)
Folio: 19 x 12¾ in. (48.3 x 32.9 cm.)

$15,000-20,000

LEARN MORE

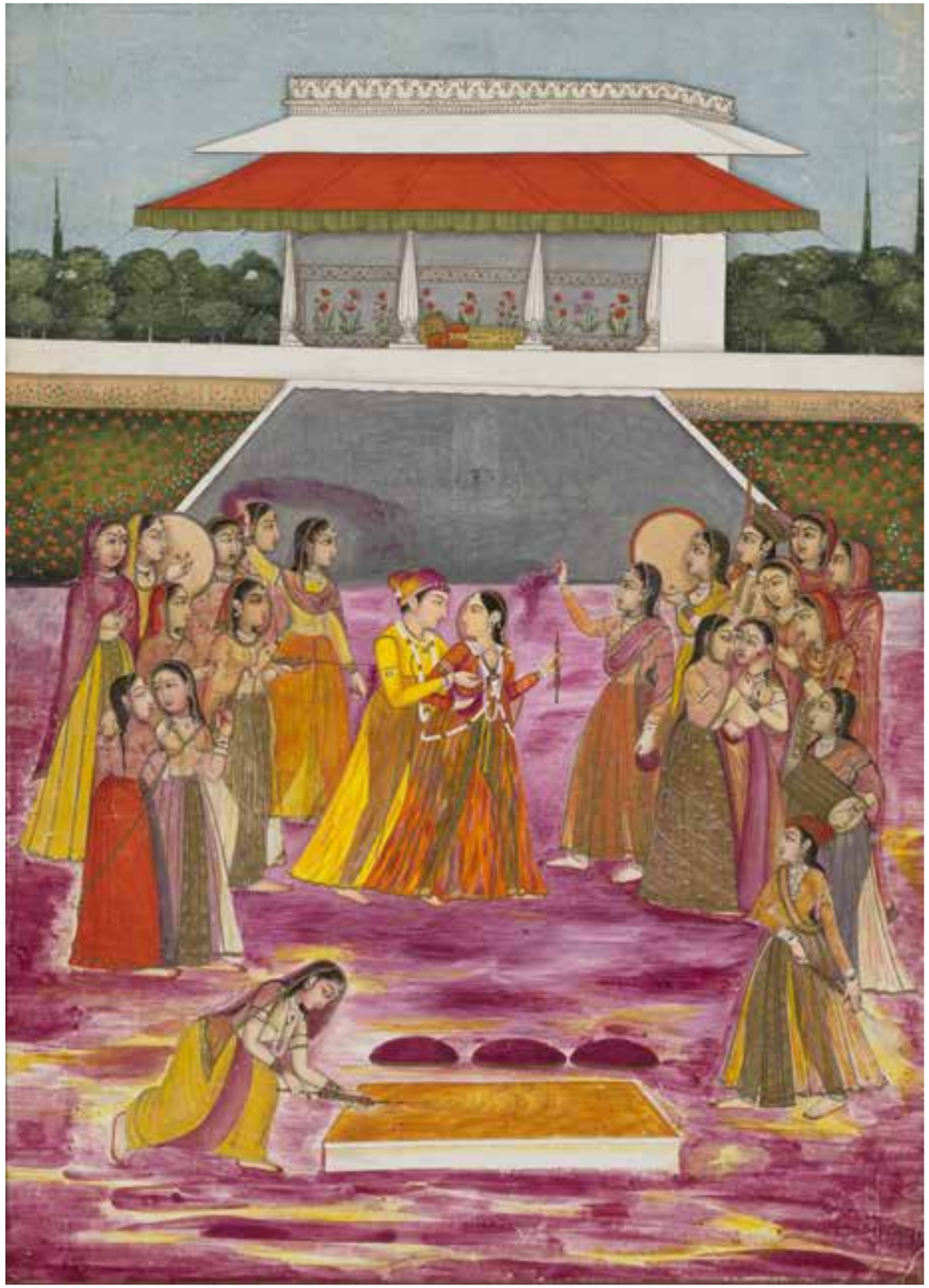
PROVENANCE:
Natesan, New York
The Parson Family Collection, acquired from the above, 1995

This painting illustrates the celebration of the spring festival Holi depicted within an ambience of mirth and love. At center, a loving couple embrace mid-stroll, sharing tender glances with each other. They are surrounded by an audience dominated by women, who peer towards the couple with a shared intimacy or convey affection between themselves. Themes of pink and orange prevail in tone, capturing the magenta powder covering the courtyard's floor and the turmeric-infused bath along the foreground of the painting. The festival was celebrated in royal courts of Mughal emperors and Rajput rulers, where didactic recordings of these composite Hindu and Muslim cultural celebrations were illuminated by artists of various schools. Of paintings sharing the theme, some highlight the ecstatic energy arising from flinging colored powders and water towards each other (see The Cleveland Museum of Art (2018.104) and Los Angeles County Museum of Art (M.81.280.2), while others intensify feelings of shared love and tenderness with quiet restraint set amid a colorful celebration.

This painting captures the latter, with the loving couple anchoring the narrative, a feature shared in other amorous portrayals of this motif. In some instances, the couple is represented by the god and goddess, Krishna and Radha (National Museum of Asian Art, F1907.255 and Art Gallery of New South Wales, 36.2010) and in other examples, like the one here, they are portrayed holding royal status amid a court of females (Christie's, London, 10 June 2013, lot 146; The Cleveland Museum of Art, 2013.342). Their flirtatious reverie is depicted between glassy gazes of longing and open displays of affection, as they have both let go of their inhibitions in the midst of these festivities (Harn Museum of Art, 2013.342).

The couple is presented within a royal courtyard, set beneath a canopy with a canopied portico set in the background. The turmeric-filled vat and heaps of pink powder are indicative of the festival itself, seen in several of the aforementioned examples, though this image most closely resembles the format of the Harn Museum of Art painting. They share an almost identical arrangement of the orange canopied portico set behind a fountain in the background and a pink powdered-covered terrace with a woman leaning over the yellow bath of water to fill her spray syringe in the foreground. While the two toned pink and orange color motif highlight the environment of these Holi depictions, in this example, the terrace and all the figures are almost entirely of variations of these colors, giving off an enveloping sunset glow to the painting.

The verso, a calligraphic panel with floral border, closely relates to imperial albums associated with the later part of the reign of Shah Jahan (r. 1628-58). The lines of calligraphy are framed within cloud-shaped panels set along a gold ground filled with floral arabesques. Borders of peach and blue surround the calligraphy, each decorated with golden filigree, and further surrounded by a thick border of large stylized flowers of poppies, narcissus, iris and tulips set over gold. A calligraphic panel from the dispersed album of Shah Jahan from the sixteenth century shares both color and arrangement with this example (J.P. Losty, *Of Royal Patronage: Indian Paintings from the 16th-19th Centuries,* Carlton Rochell Asian Art, p. 34, no.11). Another seventeenth-century Mughal court calligraphy compares in format (National Museum of Asian Art S1986.91).



THE PARSON FAMILY COLLECTION

522

RANA PRATAP SINGH AT THE BATTLE OF HALDIGHATI

SIGNED CHOKHA, INDIA, DEVGARH, DATED 1822 CE (SAMVAT 1879 VS)

Opaque watercolor and gold on paper, with gold flower decorated buff and dark blue borders, inscribed on the verso:
Rana sri bada (?) pratap singh ji ri surat ro pano patasaha akbar ki burata haladighati rada huyi jo samao patasah uda bhalo bava.....chatare chaukhalau bagata re bete najar ki nau samat 1879 akhada bra. 9 najar ki ra rupa 15 mauti jara di hai

Translation:
A painted folio of the likeness of Rana Shri Bada Pratap Singh. The clash with Emperor Akbar took place at Haldighati. At that time the Emperor fled...Painted by Chokha, son of Bagata, [the painting] was presented on the 9th day of the month of Ashada (June-July) in the year 1879 CE (1822 CE). As offering were given 15 rupees and a pearl ornament.
Image: 8¾ x 17 in. (22.2 x 43.2 cm.)
Folio: 12 x 19 in. (30.5 x 48.3 cm.)

$300,000-400,000

LEARN MORE

PROVENANCE:
The Parson Family Collection, acquired by descent, early 1970s

Maharana made good a passage to where Salim commanded. His guards fell before Partap, and but for the steel plates which defended his howda, the lance of the Rajput would have deprived Akbar of his heir. His steed, the gallant Chetak, nobly seconded his lord, and is represented in all the historical drawings of this battle with one foot raised upon the elephant of the Mogul, while his rider has his lance propelled against his foe. James Tod's description of the Battle of Haldighati, *Annals and Antiques of Rajasthan,*Vol. I, Oxford, 1920, p. 393-394.

The Battle of Haldighati, fought in 1576 between the forces of Rana Pratap Singh of Mewar and the Mughal army led by Akbar's emissary Man Singh I of Amber, remains one of the most enduringly celebrated episodes of Rajput resistance. Although the Rajput warriors were outnumbered and ultimately defeated, the battle became a defining touchstone of Mewar's martial identity. In this painting, the haloed figure of Pratap Singh appears three times, approaching the battlefield at the upper right, confronting Man Singh in the center, and finally withdrawing at the upper middle right, creating a sequential narrative that heightens the drama of the encounter. The distinctive elephant-like armor of Pratap's horse, Chetak, a hallmark of Mewari visual tradition, links this work to a small group of paintings depicting the battle at different stages.

As noted by Beach in his comprehensive study of Bagta and Chokha at the Devgarh court, Chokha's highly productive and important works created in 1822 reveal a marked tendency to revisit and refine his compositions: "Chokha tends to create variations on his compositions, alternate versions that are executed within a short period of time" (M. Beach and R. Singh, *Bagta and Chokha*, 2005, p. 93). Two other scenes of the Battle of Haldighati are attributed to Chokha; one, dated 'approximately 1815' in the Gursharan and Elivira Sidhu Collection, has been discussed by Joanna Williams (*Kingdom of the Sun*, 2007, p. 150, no. 27) and the other by Beach and Singh (*Bagta*

and Chokha, 2005, p. 93, fig. 122), where it is dated 'circa 1825'. Beach and Singh also published a version from the collection of Nahar Singh II of Devgarh, dated by inscription to 1822 (*ibid.*, p. 14, figs. 5 and 6). Another version, attributed to Chokha and dated 1810–20, was brought to London by James Tod and survives in the Royal Asiatic Society (RAS 062.001) (see R. M. Cimino, *Vita di corte nel Rajasthan*, no. 14). A further example on cloth, still preserved in the Udaipur palace collection and described by Andrew Topsfield (*Court Painting in Udaipur*, 2001, pp. 231, 242), is said to extend to two meters in length and depicts Pratap attacking from the left. Among the versions painted on paper, the present lot is considered the largest of the group.

The enduring influence of Bagta is clearly evident in Chokha's work. This can be seen, for example, in an equestrian portrait attributed to Chokha in the Metropolitan Museum of Art (1997.359), where the rounded eye with a bloodshot lower lid, bushy beard, and backward-tilted turban closely correspond to the physiognomy of Man Singh I's mahout in the present work. Similarly, the elephant's compact, squat, muscular build and the red hoops tied around its back legs reappear in the large-scale depiction of Rawat Gokul Das II at the Singh Sagar Lake Palace in Devgarh, dated 1806 (*ibid.*, 2001, p. 219, fig. 195a). That this visual vocabulary continued to inform Chokha's later works is a testament to the close artistic relationship between father and son and their collaborative achievements at the Devgarh court. It is also worth noting that the landscape format and the organization of clustered troops closely match those of a processional scene dated 1800, attributed to Bagta and Chokha, depicting Maharana Bim Singh in procession from the Shree Eklingnathji Temple (see D. Diamond and D. Khera, *A Splendid Land: Paintings from Royal Udaipur*, 2022, pp. 222–223).

Unlike the green backgrounds of the published examples cited above, Chokha has here left the scene almost pure white, as if bleached by the blistering sun, with the undulating hills defined by lightly shaded golden lines with wisps of grass, and a thin strip of green landscape at the bottom. These variations were already part of Chokha's visual language, as seen in an earlier erotic composite horse dated 1811, which likewise features a near-white landscape and a streaky red sky and is preserved in the collection of Nahar Singh II (M. Beach and R. Singh, *Bagta and Chokha*, 2005, p. 81, fig. 95). It also appears on a portrait of Maharana Bhim Singh of Mewar (r. 1778-1828) with a consort, which aside from the strip of gold along the upper horizon and the concentric sun, observes the same reserved and abstract treatment of the sky as the present lot (The Cleveland Museum of Art 2018.150). Comparison may also be made with the simple pale green landscape, the similar bushy tufts of grass, and particularly the treatment of the two figures riding the rampaging elephant in a work from a private collection dated circa 1811 (*ibid.*, p. 89, fig. 107).

The frenzy of battle captured in this dynamic composition is unique to Chokha's style. The closest parallel can be found in a large format narrative painting of Maharana Bhim Singh performs the buffalo sacrifice, Udaipur, c. 1820, attributed to Chokha in the National Gallery of Victoria, Melbourne (see A. Topsfield, 2001, p. 23, fig. 209). Unlike the painting here, it lacks the energy and urgency of our battle scene of Haldighati. It is curious that no other scene of the Battle of Haldighati is recorded in any other Rajput court painting, even at Udaipur, suggesting it was special commission.

This painting stands as a powerful embodiment of Rajput valor and the enduring memory of Rana Pratap Singh's struggle against the Mughal empire. Its impact lies not only in its historical narrative but also in its dazzling composition, fine detail, and expressive use of color, all of which convey the emotional intensity of one of Mewar's defining battles. The scene appears to expand and contract in response to different narrative moments, challenging the eye to engage in every detail across the surface bring to life and vividly animating this remarkable historical event. As one of the most compelling late eighteenth-century works associated with the Mewar court, it testifies to the artistic brilliance of Chokha and celebrates the resilience of the Rajput tradition.

THE PARSON FAMILY COLLECTION

523

KRISHNA HOLDING UP MOUNT GORVARDHAN

INDIA, RAJASTHAN, NATHDWARA, LATE 19TH CENTURY

Opaque watercolor and gold on paper.
Image: 12 x 28½ in. (30.5 x 72.4 cm.)
Folio: 12⅔ x 29 in. (32.4 x 73.7 cm.)

$20,000-30,000

LEARN MORE

PROVENANCE:
Natesan, New York, 1980s
The Parson Family Collection, acquired from the above, 1980s

Under a threatening grey sky filled with billowing clouds, Krishna is shown lifting Mount Govardhan, here depicted unusually as a snow-clad peak, to shelter the villagers of Braj and their cattle from the torrential rains unleashed by the god Indra. The episode recalls a moment in Krishna's youth when, upon hearing that the villagers planned to perform a *puja* to appease Indra, he discouraged them from doing so. No ritual sacrifice, he argued, should be offered merely to influence natural phenomena; instead, the villagers should devote their time and energy to their fields, cattle, and households.

Offended by this defiance, Indra, regarded as the powerful lord of war, rivers, rain, and thunder, sent a violent storm to flood the village. In response, Krishna uprooted Mount Govardhan and held it aloft as a protective canopy for the people and their herds. Defeated by Krishna's divine power, Indra ultimately acknowledged him as the supreme Lord.

This triumph of Krishna over Indra signified an important historical shift away from earlier devotional traditions that emphasized propitiating the gods through sacrifice and asceticism. It underscored a new theological ideal: that the gods should be worshipped out of love rather than fear.

In the fifteenth century, the philosopher Vallabhacharya built upon this understanding, teaching that complete devotion, love and surrender, especially toward Krishna, were the true means of attaining divine grace and spiritual enlightenment. From these teachings emerged the sect known as *Pushti Marg*, the "path of grace." Its devotees worshipped joyfully, singing and dancing with abandon, offering themselves wholly to Krishna in pursuit of *pushti*, a form of grace often expressed through worldly pleasures.

The painting's three-quarter-profile depictions of Krishna's primary attendants reflect stylistic developments in Nathdwara painting influenced by the advent of photography. After 1900, artists increasingly adopted near-photo-realistic rendering, moving away from the earlier strict profile view. The figure to Krishna's right echoes this trend and bears noticeable similarity to several youthful portraits of a prominent Nathdwara Tilkayat Govardhanlalji of the late nineteenth century (see A. Relia, *The Indian Portrait–II*, 2013, pp. 22–27). Although scenes of this subject were well established across North India between the sixteenth and nineteenth centuries, no other example of this scale is known from Nathdwara. For a related composition, see a painting sold at Christie's, New York, 22 March 2011, lot 452.

THE PARSON FAMILY COLLECTION

524

A PICCHAVAI OF KRISHNA AND THE GOPIS

GERMANY, FOR THE INDIAN MARKET, LATE 19TH CENTURY

Embroidered cotton.
59½ x 45 in. (151.13 x 114.3 cm.)

$10,000-15,000

LEARN MORE

PROVENANCE:
The Parson Family Collection, acquired 1995

German lace picchavais are rare late nineteenth-early twentieth-century cotton-net textiles produced in Germany specifically for the Indian market, particularly for Vaishnava temples in Gujarat and Rajasthan. Although machine-made, they were highly valued for their extraordinary delicacy and precision, qualities that closely paralleled the refinement of traditional hand-painted picchavai hangings. Imported lace picchavais served as ceremonial backdrops behind temple icons, most notably Shrinathji, the child form of Krishna worshipped at Nathdwara, transforming the sanctum into a layered and luminous devotional setting.

The function of a picchavai is both ritual and aesthetic. Hung behind the deity, it establishes the sacred environment for daily worship (*seva*), seasonal observances, and major festivals. Picchavais change according to the Vaishnava liturgical calendar, marking celebrations such as Janmashtami, Sharad Purnima, and Raas Leela. Lace examples offered a distinctive alternative to painted cloths: their openwork structure allowed light to filter through, animating the shrine and heightening the sense of divine presence and transcendence.

This example illustrates the theme of Raas Leela, the mystical dance in which Krishna multiplies himself so that he may be simultaneously present with each *gopi*, expressing the theological idea that the divine is fully accessible to every devotee. Rather than presenting the dance in a single circular formation, the composition unfolds vertically, evoking a celestial realm rather than a terrestrial grove.

Krishna and the *gopis* appear perched among trees at varying heights, emphasizing the miraculous multiplication of Krishna's form. Above them float winged angelic figures, reflecting European decorative influence and visualizing the heavens as an airborne, divine space. These hybrid elements, Indian devotional imagery rendered through European textile techniques, are characteristic of German lace picchavais.

The lower register grounds the scene in ritual practice: flanking temple structures with paired figures frame adoring cows, while Krishna as Venugopala, the flute-playing cowherd, occupies the center. The cosmic vision above thus resolves into focused *darshan*, mirroring temple worship itself.

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

525

A STUCCO FIGURE OF BUDDHA

ANCIENT REGION OF GANDHARA, 5TH-6TH CENTURY

19⅞ in. (50.5 cm.) high

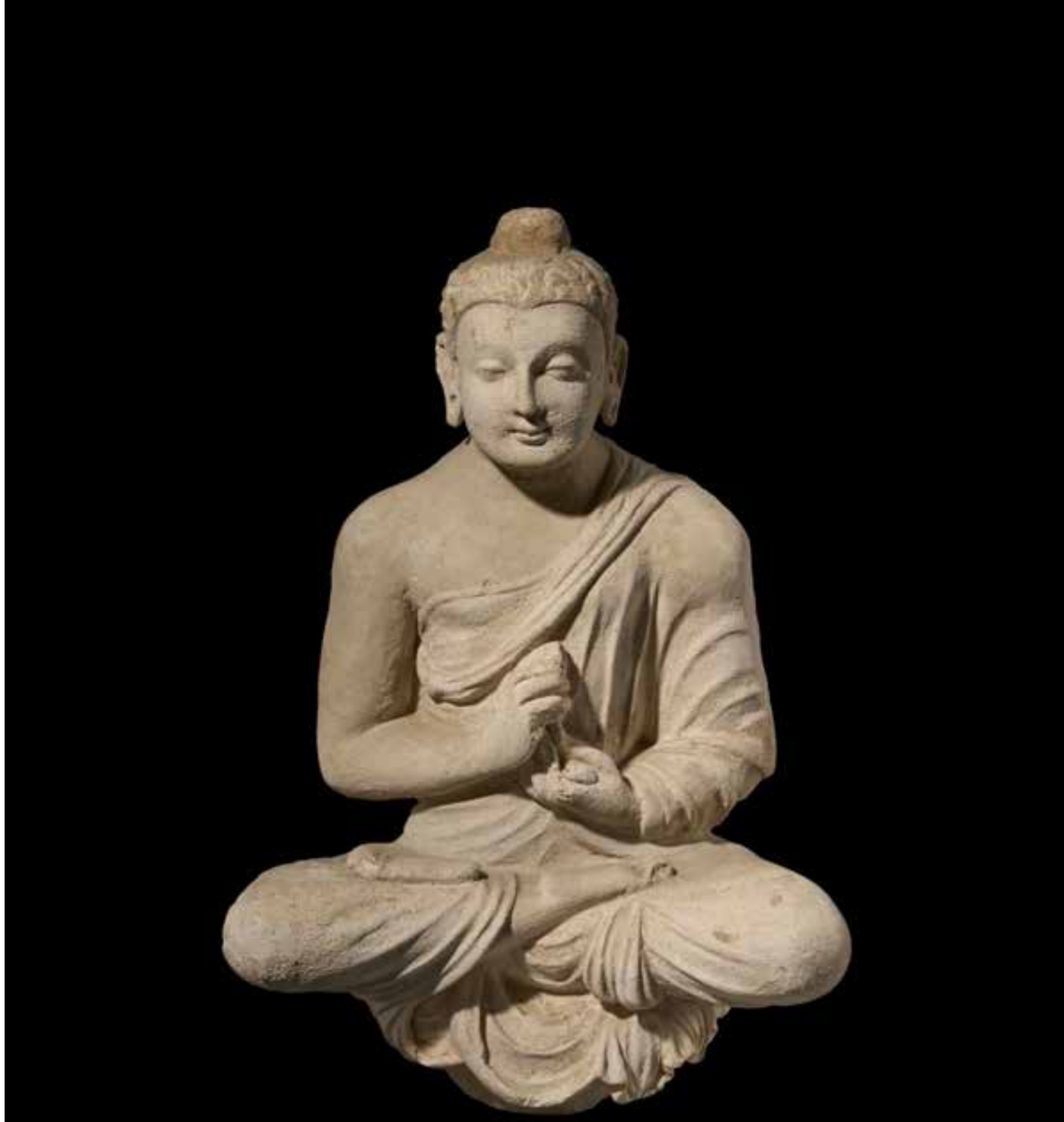
$20,000-30,000

LEARN MORE

PROVENANCE:
Sotheby's, London, 7 July 1986, lot 223
Acquired from the above by the present owner

This stucco image of the Buddha from Gandhara, dated to the fourth or fifth century, reflects a long-established sculptural prototype that merged South Asian religious meaning with visual conventions shaped by the Greco-Roman world. The Buddha is shown seated in meditation, his body arranged with calm symmetry and a softly modeled sense of volume. His monastic robe falls in gently curving folds, recalling classical drapery while emphasizing the Buddha's disciplined stillness. The hands are brought together in a *mudra* associated with teaching or doctrinal explanation. This restrained pose, combined with the frontal orientation and balanced proportions establishes the figure as an idealized representation of the Buddha's enlightened wisdom.

By the later Gandharan period, such devotional images were widely produced in stucco. The iconography relates to the central Buddha images of the 'Muhammad Nari Stele' (Luczanits (ed.), *The Buddhist Heritage of Pakistan*, 2011, p. 163, no. 68), modeling a prototype that appears in these later stucco examples, many of which have been excavated in Taxila and Hadda. Other Gandharan stucco examples include one sold at Christie's, New York, 23 March 2010, lot 162, a fragmentary example in the Victoria & Albert Museum (IS.322-1951), and another from Sotheby's, New York, 24 March 2004, lot 5.



AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

526

A TERRACOTTA FIGURE OF BUDDHA

INDIA, UTTAR PRADESH, GUPTA PERIOD, CIRCA 5TH CENTURY

13⅞ in. (35.2 cm.) high

$8,000-12,000

LEARN MORE

PROVENANCE:
Sotheby's, New York, 16 March 1988, lot 25
Acquired from the above by the present owner

The present sculpture depicts the Buddha seated in molded relief in *dhyanasana*, wearing a robe with folds indicated along his neck and chest. His hair is arranged in three rows of large spiral curls and surmounted by a tiered conical *ushnisha*, framed by a round nimbus. The face is composed of full features - wide heavy lidded eyes, full cheeks, and thick lips. He sits within a niche outlined with a foliage border. The fleshy facial type, delineation of curls and articulated hem around the neck correspond to another Gupta standing Buddha from Uttar Pradesh (The Huntington Archives, 27466), both which closely follow Mathuran models from the period.

PROPERTY FROM A PRIVATE COLLECTION

527

A SANDSTONE HEAD OF A JINA

INDIA, POST GUPTA, CIRCA 8TH CENTURY

14¾ in. (37.4 cm.) high

$15,000-20,000

LEARN MORE

PROVENANCE:
Christian Humann (1929-1981), Pan-Asian Collection, New York, by 1977
Christie's, New York, 1 December 1982, lot 176
Christie's New York, 18 March 2015, lot 4043
Acquired from the above by the present owner

At the core of Jain devotional practice is the veneration of twenty-four *jinas*, enlightened beings who have broken the cycle of rebirth and serve as models for followers also seeking liberation. Conceptualized as an ascetic wanderer, a *jina* is often represented with minimal embellishments and an introspective expression, lending him a quiet yogic presence. The long hair tucked behind the ears in the present example is a feature commonly found in representations of Jina Rishabhanatha, the first and one of the principally revered *jinas*. Another ninth-century Jina Rishabhanatha, depicting locks falling along his shoulders is held in the Victoria & Albert Museum (IS.12-1996).

PROPERTY FROM A PRIVATE COLLECTION

528

A CALCITIC STONE FIGURE OF CHAMARADHARA
(MALE ATTENDANT BEARING A FLY WHISK)

INDIA, SOUTHERN RAJASHATHAN (ANCIENT MEDAPATA), 10TH CENTURY, CIRCA 940-980

Calcitic stone from the Aravalli range (often termed calcitic marble)
23 in. (58.4 cm.) high

$250,000-350,000

LEARN MORE

PROVENANCE:
Christian Humann (d. 1981), New York, before 1976, named the Pan-Asian Collection by 1977
Collection of Robert H. Ellsworth, New York, acquired by 1982
The Collection of Robert Hatfield Ellsworth, Christie's, New York, 17 March 2015, lot 33
Acquired from the above by the present owner

Body in Balance
Darielle Mason, Ph.D

This large-scale chāmaradhara embodies one of the most compelling sculptural moments in the long history of Indian temple art. Carved in southern Rajasthan in the tenth century, the figure achieves a rare equilibrium between corporeal fullness and architectural clarity. His stance—one hip gently displaced, flesh swelling outward—creates a continuous, unbroken rhythm that animates the stone without recourse to narrative detail or ornamental excess. The result is a figure of quiet authority and striking physical presence, poised yet relaxed, substantial yet serene.

The cāmara, a horse-hair fly whisk (also known as a caurī), held across the shoulder identifies the figure as an attendant whose role transcended sectarian boundaries. In courtly and ritual contexts across South Asia, the fly whisk functioned both as a practical implement and as a potent symbol of honor, power, and respect. Whether directed toward a king, a revered preceptor, a deity, or a Tīrthankara (one of the spiritually liberated Jain teachers), the gesture signaled proximity to authority. Female and male figures bearing the cāmara commonly flank principal icons in temple programs as they did in the royal contexts, occupying a liminal position that is subordinate yet essential. They appear across Jain, Vaiṣṇava, Śaiva, Śākta, and Buddhist contexts, reflecting shared visual conventions shaped by regional craft traditions rather than strict sectarian identity.

At first glance, the pronounced softness of the body might suggest a female figure, yet closer inspection confirms the attendant as male. Broad shoulders, relatively narrow hips, and smooth pectorals rather than prominent breasts articulate his gender. The knees nearly dissolve into the tubular fullness of the legs, reinforcing a sense of pneumatic continuity from torso to ankle. This unusual emphasis on flesh is expressed as well by the subtle yielding of the body beneath the pressure of straps and ornaments, making the stone appear responsive and alive—soft without sacrificing strength or presence.

The facial expression is calm, composed with symmetrical precision. His forehead and chin mirror one another in width while the gently swelling cheeks resonate with the roundness of the body. A single wavering brow overlays unexaggerated eyes. Heavy eye lids partially disguise carefully incised irises to create an expression that is unperturbed yet aware and focused, as appropriate for an attendant. The sculptor has kept ornament deliberately restrained. Headdress, armbands, and belt buckle are jeweled but shallowly cut to serve as gently rhythmic accents. A multi-strand hara (vertical beaded strand that branches out under the pectorals) allow flesh to press outward, articulating the chest and belly without constraining them.

Behind the head rises a tall, pointed nimbus carved from the same block of stone. Its softly undulating foliate border is a significant stylistic marker. Rather than the sharp, repetitive wave, bead, or flame patterns that become widespread in the eleventh century, the ornament here remains organic, echoing the rounded modeling of the body. This nimbus, which appears in various shapes on related sculptures, reinforces the figure's presence without separating it from the architectural mass.

The chāmaradhara carving belongs to the architectural tradition defined by M. A. Dhaky as *Mahā-Gurjara*, a regional mode formerly described more loosely as "early Solanki." Rather than that dynastic label, *Mahā-Gurjara* denotes a coherent architectural and sculptural language that developed across southern Rajasthan and northern Gujarat during the ninth and tenth centuries, structured by shared systems of decorative carving, wall and molding articulation, massing, and sculptural placement. In the tenth-century temples of this tradition that feature full sculptural programs, large flanking female attendants and male corner directional guardians usually appear on the vertical wall facets to either side of the enframed central deity. What especially distinguishes them from other traditions is that they are conceived as integrated with the wall surface, seeming to grow directly from it (often blooming from lotus flowers) rather than released in high relief or being enclosed within niches.

Comparative material from chronologically related extant temples of varying levels of patronage at regional sites [1] reflects diverse craft practices operating within a shared architectural framework, united by a common conception of figure and wall. These monuments demonstrate an unusually organic melding of sculpture and architecture, in which figures are conceived as part of the temple's mass rather than applied ornament.

The stone itself plays a crucial role in understanding both the carving and date. White stone sculptures from western India are often assumed to be made of the fine-grained Makrāna marble of north-central Rajasthan, famously used for the Dilwara and other regional Jain temples built from the eleventh century. The present figure, however, is carved from a coarser calcitic stone quarried in the southern Aravalli range, frequently termed calcitic marble. This material differs markedly from Makrāṇa marble. Aravalli calcitic stone has a visibly coarser grain. It resists fine undercutting and high polish, instead favoring broad modeling, volume, softness, and corporeal presence. While the later adoption of Makrāṇa marble enabled increasingly intricate carving and lace-like surface patterning, the present sculpture belongs to an earlier moment, one that works with this stone to privilege bodily immediacy and architectural clarity.

Only a small proportion of tenth-century *Mahā-Gurjara* temples carved in calcitic stone survive today. Those that still stand cluster in the region historically known as Medapāṭa, centered around present-day Udaipur. The group likely also extended eastward to Abu Road where related monuments were fully dismantled centuries ago and reused as roadbed material. These are known largely through tiny fragments scattered about the site. Loose sculptures of the scale and quality of the present figure are exceedingly rare.

Although the chāmaradhara was carved for some type of architectural context, the placement is difficult to determine with certainty. The figure may have come from an exterior temple wall or been carved as part of a wall or large pillar flanking an entrance. There is some, although less, possibility that it was one of a pair attending a monumental icon, particularly a Tīrthaṅkara. The possibility that it functioned as one of a set of large sculptural brackets spanning a lotus ceiling in a temple hall cannot be excluded. The reverse is roughly chiseled to a flat plane and darkened with age. No evidence exists of tenons or fittings that would have slotted into holes at the top and bottom to securely identify it as a bracket. In addition, most such ceiling brackets in the region are sets of females. However, the survival of at least one male figure among a set of females (at the Surya Temple at Tūsa), suggests that such an arrangement was not unprecedented.

The sculpture's provenance includes its passage through the hands of Robert Ellsworth, an exceptional connoisseur of Asian art, and its inclusion by curator Pratapaditya Pal in his groundbreaking exhibition on Jain art. While this history helped expose its aesthetic and iconographic significance, the present analysis shifts attention to its regional, material, and architectural framework, allowing the sculpture to be understood as a rare and powerful expression of tenth-century Medapāṭa sculpture.

Predating the widespread—and now globally revived—Maru-Gurjara (Solanki) phase, characterized by increasing elaboration and repetition, this figure embodies an earlier moment that privileged corporeal volume in measured dialogue with architectural geometry. With its calm authority, organic modeling, and material presence, the chāmaradhara stands as a testament to a fleeting phase in Indian temple sculpture, when the human form and built structure existed in near-perfect equilibrium.

For example, the Old Śiva Temple (now Chaturbhuj) at Iswal, the Sūrya Temple at Tūsa (Madhariyā), various modest Jain and Saiva shrines at Ahar and Ekaliṅgajī, as well as the famous Ambikamata Temple at Jagat.

PROPERTY FROM A PRIVATE COLLECTION

529

A RED SANDSTONE STELE OF UMA-MAHESHVARA

INDIA, MADHYA PRADESH, 11TH CENTURY

30 in. (76.2 cm.) high

$20,000-30,000

LEARN MORE

PROVENANCE:
Dr. Alfred Mirsky Collection (1900-1974), New York, acquired in the 1960s
Christie's, New York, 21 March 2007, lot 244
Acquired from the above by the present owner

Uma-Maheshvara represents the sacred embrace, *alingana*, between Lord Shiva and the Goddess Uma. Their union is principally metaphysical, symbolizing the merging of energy (*Shakti*) and consciousness (*Shiva*), and thus in their visual representation, they commonly appear physically connected sharing tender gazes with each other. Shiva extends his arm to caress Uma's rounded breast and holds a *trishula* and a lotus with his secondary arms, as Uma rests on Shiva's lap, their legs suspended in a parallel posture. They wear royal garb touting their exalted status with necklaces, armbands, waistbelts, and elaborate hairstyles which include a looped and braided *jatamukuta* on Shiva and a bun fashioned together by a beaded band on Uma.

Celestial and adorative figures surround them in an architectural framework with columns of elephants, leographs, and makaras, all who participate in a lyrical assembly accompanying these deities in their union. Their children Ganesha and Karttikeya appear in diminutive size to their sides. Here, their sacred union is an event, held within this corniced and columned setting, filled with an active celebratory congregation of family, animals, and celestial beings.

The elaborate decoration and twisted, rhythmic movement corresponds to styles of the eleventh century from Central India. A reddish stone of the same subject shows similarity in the buoyant gestures and arrangement of the figures (Sotheby's, New York, 20 March 2021, lot 362). Two eleventh-century Central Indian examples depict open petaled nimbi, one from a fragmentary head of Shiva (Bonhams, New York, 16 March 2021, lot 324) and a Vaikuntha (Christie's, New York, 15 March 2017). A Shiva who also wears curled locks that frame a matted forehead and pile into twisted tower of loops, a double-beaded collar, and cord-looped earrings is depicted in another Madhya Pradesh sandstone dated to the tenth century (Norton Simon Museum F.1975.14.7.S).

530

A BLACKSTONE STELE OF VISHNU ANANTASAYANA

NORTHEASTERN INDIA, PALA PERIOD, 11TH-12TH CENTURY

25 in. (63.5 cm.) long

$30,000-50,000

LEARN MORE

PROVENANCE:
Italian Collection, 1980s, by repute
Eva Schultz Collection, since 2006
Christophe Hioco Gallery, Paris, 7 April, 2011
Acquired from the above by the present owner

A large corpus of stele sculpture composed of dense gray stone remain from the Pala period in India (8th-12th century), including this horizontal scene depicting a reclining Vishnu. Of the swathes of both Hindu and Buddhist sculptures that remain, by the ninth century, little stylistic differentiations exist between the two religions. The format is largely the same, all panels which are frontally conceived, with little accommodations for spatial perspectives. The steles are divided into two sections, a lower zone representing the terrestrial realm, and the upper panel showing the celestial sphere of the deities. All these elements exist in this example.

Here, Vishnu reclines with his left leg crossed holding his attributes, propping his head and crown against the arm of a divan. At his feet, a goddess massages his feet. Attending him on either side are his wife, Lakshmi at left, holding a fly whisk, and Sarasvati who holds the vina on the right. Arising from Vishnu's navel is an unfurling lotus vine which carries a three-faced Brahma. In the register below, positioned within scrolling vines are two kneeling devotees.

Vishnu is by far the most common subject within the Hindu canon of sculptures from the Pala period, his image which is largely standardized in these formats. Most examples show the god standing in a frontal posture holding a *chakra*, conch, mace, and lotus, and wearing royal garb of jewelry and crown, and the *yajnopavita*, or sacred thread, which falls in beads across his chest. The settings reveal a series of gods, demigods, and worshippers. Vertical stele of this types are frequently represented and include one in The Metropolitan Museum of Art (57.51.7a–g), another published in Huntington, *Leaves from the Bodhi Tree*, 1989, no. 36, as well as several sold at Christie's, New York, 12 September 2009, lot 579 and Sotheby's, New York, 20 March 2013, lot 273.

By contrast, few Pala-period steles present Vishnu reclining in a horizontal format, making this iconographic program comparatively rare. Horizontal compositions are more commonly associated with depictions of Shiva Grahapati (e.g. The Huntington Archives, 6330) or collective groups of figures including the planetary deities, known as navagraha (e.g. Sotheby's, 20 September 2021, lot 366). Two known horizontal Pala examples depicting Vishnu in his four-armed form show the god reclining on a divan, with an attendant at his feet and Brahma in relief floating on a lotus seat (The Huntington Archives 6280 and 6072). The former example depicts Vishnu resting his head along his hand with his right leg crossed, closely paralleling the posture seen here. This example also shows two attending females, the left, Lakshmi, who holds the fly whisk over her left shoulder. Similar to the present sculpture, the latter Huntington example depicts Brahma arising out of a vine from Vishnu's navel. In both of these Pala examples, Vishnu is sheltered beneath a canopy of serpent heads, identifying him explicitly as Vishnu Anantasayana. While the present relief lacks an overt serpent canopy, the reclining posture, divan couch, and navel-born Brahma strongly suggest its affiliation with Anantasayana imagery as adapted in certain Pala-period variants.

An important early prototype for Vishnu Anantasayana appears in the Gupta-period relief at the Dashavatara Temple, Deogarh (fifth-sixth century). Additional eleventh-century sculptures from Uttar Pradesh depict related iconographic schemes (see Los Angeles County Museum of Art, M.79.111, and Christie's, New York, 23 March 2010, lot 164), both depicting Brahma arising from the navel of a reclining Vishnu and Lakshmi attending at his feet. As Huntington has observed, elements of early Pala-period Hindu imagery derived from north-central Indian artistic idioms, transmitted eastward by brahmans actively strengthening Hinduism in the region (Huntington, *The Art of Ancient India*, 1984, p. 407). This cultural transmission may then account for the programmatic similarities observed among these sculptures.

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

531

TWO BRONZE BELL FINIALS DEPICTING DEMONS

INDONESIA, JAVA, CIRCA 12TH CENTURY

6 in. (15.2 cm.) high, *the larger*

$4,000-6,000

LEARN MORE

PROVENANCE:
Sotheby's, London, 7 July 1986, lot 18 (*the larger*)
Sotheby's, New York, 16-17 March 1988, lot 144 (*the smaller*)
Acquired from the above sales by the present owner

Tantric Buddhism flourished in Indonesia during the eleventh century, and bells were among the many ritual objects that articulate its development in the region. These finials often depict ferocious creatures of Javanese mythology including demons and dragons. Other examples of these bells with finial handles include two in The Metropolitan Museum of Art (1987.142.17 and 1987.142.242). Another temple bell with a demon depicted with the same squat posture and with his two arms raised sold at Sotheby's, New York, 20 April 2022, lot 168.

532

A COPPER ALLOY FIGURE OF WALKING BUDDHA

THAILAND, SUKHOTHAI STYLE, LATE 15TH-16TH CENTURY

73¼ in. (186 cm.) high

$100,000-150,000

LEARN MORE

PROVENANCE:
Private Danish Collection, before 2001
Christie's, Amsterdam, 21 November 2001, lot 177
Acquired from the above by the present owner

The Walking Buddha is a striking Thai iconic invention emerging in bronze sculpture in the fourteenth century. Buddhist literature dictates four positions in which the Buddha can be portrayed: sitting, standing, reclining, and walking. While seated or standing images are prolific, reclining and walking depictions are more rare, making this exquisite bronze figure of a Walking Buddha particularly important. By the fourteenth century in Thailand the Walking Buddha, which had previously been relegated to relief sculpture, begins to appear in the round. Sukhothai sculptors were guided by descriptive passages in Pali and Sanskrit poetry that prescribe idealized features for the Enlightened One, including a gently protruding chin likened to a lime and long slender arms compared to the smooth trunk of a young elephant. The figure's slimmer features are characteristic of Sukhothai sculpture produced after the mid-fifteenth century, following the annexation of Sukhothai by the Ayutthaya kingdom.

The Chalieng stucco relief dated to the late thirteenth century illustrates the stylistic form out of which later three-dimensional works, such as the present figure, emerged (see C. Stratton and M. McNair Scott, *The Art of Sukhothai: Thailand's Golden Age*, 1981, p. 68, fig. 57). Compare the long oval faces with arched eyebrows joined just above the long protruding nose. The thin lips are slightly upturned in a subtle smile, the chins are rounded and defined. The curls of the hair tight and thick, the hairline low on the forehead. The modeling of the long undulant bodies are similarly understood, with special emphasis on broad rounded shoulders which appear pulled back, allowing the chest to protrude. The hands of the stucco relief are now lost, but would have mimicked the present work with the right arm swaying in an almost serpentine fashion and the left rising in *abhayamudra*.

The elongated legs with thick rounded thighs give way to narrow calves, echoing the shape of the torsos. These rounded thighs also appear on a fourteenth-century Walking Buddha in the round in the National Museum, Bangkok (P. Krairiksh, *The Sacred Image: Sculptures from Thailand*, p. 45) Both show one leg straight, planted firmly on the ground while the other leg bends, lifting the heel as the Buddha steps forward. The figures both wear ankle-length diaphanous robes draped over their left shoulders with a sash dangling down their chests. Both wear a flattened hem and pleated sash of the relief figure. Portraying the Buddha as a three-dimensional figure was well suited to the use of bronze in place of stucco. Stratton and McNair Scott note, bronze casting must have come as a natural development for these Sukhothai sculptors who were already skilled in the art of modeling stucco (C. Stratton and M. McNair Scott, *The Art of Sukhothai: Thailand's Golden Age*, 1981. p. 73).

Known at Sukhothai as cankrama ("walking back and forth"), the position refers to the pacing of Buddha during the third week after Enlightenment (see H. Woodward, *The Sacred Sculpture of Thailand,* 1997, p. 160ff). The variety of implications include, being a visual representation of his descent from Tavatimsa Heaven, as well as increasing the accessibility of the Buddha to the devotee by appearing to move towards him, with his right hand raised in the fear-abiding gesture. When Shakyamuni renounced his princely life he dismounted from his horse, Kanthaka, for good to become a peripatetic mendicant. Buddhist texts describe his constant wandering from city to city in the course of his teaching exemplifying the important role that the act of walking had upon the Buddha's life. It is all the more remarkable that there are no Indian prototypes of 'Walking Buddhas'. In the context of walking, the footprint also has an important connotation, first emerging in Gandharan schist sculpture as an ersatz symbol. A Sukhothai bronze image in the National Museum, Bangkok shows a 'Walking Buddha' leaving a footprint behind, literally leaving his mark as a symbol of spiritual conquest.

Sukhothai period bronze images of the Walking Buddha are relatively rare. The majority of the known examples are in museums. Compare the present figure with two monumental walking Buddhas; one in Wat Benjamabopit, Bangkok and another post-classic period bronze in Wat Praya Pu (*ibid.*, p.75, fig. 65 and p. 91, fig. 72). All these works display nearly identical modeling and emphasis on exaggerated proportions, making the Buddha appear almost boneless, moving with water-like fluidity. The latter example shares a similar articulation of the dhoti, set below the navel and flowing over the lower body in a single diaphanous drape. For further comparison, see a bronze Walking Buddha in the Asian Civilizations Museum, Singapore (acc. no. 1999-01714).

533

A PAUBHA OF VASUDHARA

NEPAL, CIRCA 1375-1400

Distemper and gold on cloth.
Himalayan Art Resources item no. 25181
24½ x 20 in. (62.5 x 50.8 cm.)

$10,000-15,000

LEARN MORE

PROVENANCE:
Neil Kreitman Collection, Los Angeles, 1979
Acquired from the above by the present owner

Vasudhara's presence in Nepal arose from the impassioned worship of the goddess who promised both material wealth and spiritual prosperity. One of the principal deities that arose in tandem with the formation of Buddhist cults in Nepal, her Indic origins became ubiquitously personified within this fertile valley. Customary to Newar culture, dedicatory images of the goddess were presented to commemorate her annual celebration. Here, she is depicted in a mandala format, accompanied by an array of deities and retinue all contributing to the opulence her name, "stream of gems," imparts.

Several iconographic elements closely derive from a conflation of textual sources. Her visualization includes her depiction with golden complexion, six-arms, and all-encompassing boons of fertility, abundance, wealth, and wisdom signified by the water pot, sheaf of corn, *triratna* jewels, and *Prajnaparamita sutra* held in each of her hands. Adorned with jewels and a crown, she sits in the posture of royal ease. Vasudhara appears with two bodhisattva attendants at each of her sides - red Avalokiteshvara and green Vajrapani. Described textually, Vajrapani holds the title "chief of the *yaksha* army". His army of nature spirits connected to fecundity and treasure are depicted throughout with their female equivalents, visualized overturning sacks of cascading gold and jewels and carrying golden offerings. Underneath Avalokiteshvara along the horizontal plinth is a form of Jambhala, the Lord of Wealth, and on the opposite side in white is Varuna, king of the *nagas*, the ruler of serpent beings who protects the treasures of the underworld. All of this iconography parallels an early, but more spacious arrangement of a Vasudhara mandala (Kreijger, *Kathmandu Valley Painting, The Jucker Collection*, 1999, p. 32, no. 3).

Early Nepalese mandalas employ two basic formats; one with a hierarchical rectangular configuration, seen here, and a second more conventional mandala with a circle placed within an outer square. The Jucker example mentioned above and another dated to 1403 (P. Pal, *Art of the Himalayas*, 1991, p. 72, cat. 34), share this vertical arrangement. All three depict the central figure in a similar manner - with a tall five-lobed crown, a rightward sway of the body and a multi-textured striped dhoti with red arching sash. Each show the lion-throne set in an encased niche, decorated with floating gems set against a red ground, and bearing golden scrolling motifs with a finial *kirtimukha torana*. Two lotus and foliate columns flank the throne of this and the Pal example. The top and bottom registers of all three illustrate parallel formats with seven buddhas stretched across the upper register and a bottom register showing a donor scene with a priest performing religious rites accompanied by dancers and musicians.

534

A GILT-COPPER FIGURE OF HEVAJRA

NEPAL, 15TH-16TH CENTURY

Himalayan Art Resources, item no. 25116
6¼ in. (15.9 cm.) high

$30,000-50,000

LEARN MORE

PROVENANCE:
Collection of Bernard Seguy, Europe, 1973

This gilt-copper figure of Hevajra is immediately recognizable as a Newar work of art, with its visibly coppery metal and delicately-cast lobbed nimbus that adorn him. Hevajra holds a skull cup in each of his sixteen hands, with eight supporting an animal representing the Eight Diseases and the other eight supporting deities propitiated to remedy said diseases. His consort Nairatmya held to his body with one leg wrapped around his waist and holding a skull cup and curved knife in her hands behind his head. The two figures lunge to the right in archer posture. Both deities are adorned with jewelry made from human bone. Hevajra wears a garland of freshly severed heads, while she wears a garland of skulls.

This figure represents the sculptural tradition at the height of the Malla period (1201-1779), during which the Kathmandu Valley witnessed a significant flourishing of trade, agriculture, religious practices, and cultural expressions. The Malla sovereigns, ardent supporters of both Buddhism and Hinduism, played a pivotal role in the production of devotional art. During this epoch, the Newar populace—the indigenous inhabitants of the Kathmandu Valley—asserted their dominance in various artistic endeavors, both within the valley and across the broader Himalayan region.

The present figure exhibits a blissful expression, in contrast to the many wrathful depictions of contemporaneous Hevajra figures. The faces and the surface of the bronze have been worn smooth by centuries of devotional practice, following a tradition from India involving the pouring of offering substances like butter and milk mixed with saffron directly onto the statue as a form of worship. Compare the iconography and overall sculptural style of the present figure with a gilt bronze figure of Hevajra Sold at Christie's, New York, on 20 March 2019, lot 684.

The present bronze was collection by Bernard Seguy, a European climber who championed many ambitious climbs in Nepal's peaks.

535

A COPPER FIGURE OF TANGTONG GYALPO

TIBET, 14TH-15TH CENTURY

Himalayan Art Resources item no. 25179
7¼ in. (18.4 cm.) high

$10,000-15,000

LEARN MORE

PROVENANCE:
Wesley and Carolyn Halpert Collection
Sotheby's, New York, 26 March 2003, lot 184
Acquired from the above by the present owner

This sculpture presents Tangtong Gyalpo (c. 1361–1485), one of the most inventive and widely-revered figures in Tibetan cultural history. He wears matted hair gathered into a high chignon with loose locks cascading down the back, large round earrings, and a long, tapering beard, and bare torso seated over a flayed deerskin, reflecting his yogic discipline. Beyond his yogic practice, Tangtong Gyalpo was renowned for constructing iron bridges throughout Tibet and for developing a variety of medicinal formulas focused on healing and promoting longevity, many of which are still in use today. These achievements are represented by an iron chain held in his lowered right and the flowering vase of immortality held in his left hand.

This conflated portraiture depicting his tantric achievements, medical discoveries, and engineering feats appear in other later examples of the mahasiddha, including a thangka from the 19th century (HAR 940) and a clay figure (HAR 8340). Other comparanda dating to the fifteenth century include a gilt example and two non-gilt examples (von Schroeder, *Buddhist Sculptures in Tibet*, Vol. II, 2001, p. 1073, pls. 276 D-E; p. 1201, pls. 327 D-E), each which share corresponding pointed beards, a wide face, elongated lips, bare torsos, and long-life vases held at the waist in the left hand.

FROM THE COLLECTION OF RUDY RUGGLES JR.

536

A COPPER ALLOY FIGURE OF SHADAKSHARI LOKESHVARA

CENTRAL TIBET, TSANG PROVINCE, 15TH-16TH CENTURY

Himalayan Art Resources item no. 25181
8 in. (20.3 cm.) high

$15,000-20,000

LEARN MORE

PROVENANCE:
Christopher Bruckner, Asian Art Gallery, London, by 2000
Rudy Ruggles, Jr. Collection

Shadakshari Lokeshvara, one of the thirty-one forms of Avalokiteshvara, the Bodhisattva of Compassion, is the physical embodiment of the ubiquitous mantra '*om mani padme hum*.' This six-syllable mantra is believed to unlock a path to enlightenment, making Shadakshari Lokeshvara a prominent and highly-revered figure in Tibetan tantric Buddhism.

Copper alloy depictions of this manifestation of Avalokiteshvara were particularly prized and significant ritual tools in central Tibet's Tsang province during the fifteenth and sixteenth centuries. The present example encapsulates the specific style that developed in the Tsang region at this time: a brassy, non-gilded finish, a square face with accentuated smile, intricately incised decoration of the high crown, robes, and jewelry, and a double-lotus pedestal featuring large, rounded petals. The style, specifically the refined jewelry and use of lotus petals, was heavily influenced by the imperial Yongle (1403-1424) court, representing a wider cultural exchange between the Tibetan lamas and the Yongle emperor who strongly promoted Tibetan Buddhism as a means to gain political legitimacy, religious merit, and positive diplomatic relations. The result was an amalgam of Chinese artistic style and Tibetan religious tradition, well exemplified by bronze and copper alloy depictions of deities from the Tsang province.

Figures which similarly embody the unique fifteenth and sixteenth-cenutry Tsangri style have sold recently, including a silver and copper-inlaid brass figure of Maitreya from the Claude de Marteau Collection, in Bonhams, Hong Kong, 6 October 2023, lot 24 and a figure of Vajradhara, also of silver and copper-inlaid brass, in Bonhams, Hong Kong, 1 December 2023, lot 1840.

PROPERTY FROM AN AMERICAN COLLECTION

537

TWO *QIANGJIN* ENGRAVED AND GILT-DECORATED RED-LACQUERED WOOD SUTRA COVERS

CHINA, YONGLE PERIOD (1403-1425)

Himalayan Art Resources, item no. 25166
10⅝ x 28⅝ in. (27 x 72.7 cm.), *each*

$20,000-30,000

LEARN MORE

First book cover: Cartouche

Translation:
Vinaya — Volume *cha*: *Vinayavibhaṅga*

Second book cover: Table of Contents

Translation:
Tantra — Volume *na*, twelfth part
(1) The Dhāraṇī "One Hundred Thousand Ornaments of the Essence of Awakening" (*Bodhigarbhālaṅkāralakṣadhāraṇī*)
(2) The Noble Mahāyāna Sūtra, the Dhāraṇī "The Receptacle of Secret Relics, Quintessence of the Blessings of All the Thus-Gone Ones" (*Āryasarvatathāgatādhiṣṭhānahṛdayaguhyadhātukaraṇḍanāmadhāraṇīmahāyānasūtra*)
(3) The Noble Mahāsūtra "On Entering the City of Vaiśālī" (*Vaiśālīpraveśamahāsūtra*)
(4) The Noble Dhāraṇī "Purifying All Karmic Obscurations" (*Āryasarvakarmāvaraṇaviśodhanīnāmadhāraṇī*)
(5) The Noble Dhāraṇī of the Buddha's Essence (*Āryabuddhahṛdayanāmadhāraṇī*)
(6) The Noble Discourse of the Dhāraṇī of the Buddha's Essence (*Āryabuddhahṛdayanāmadhāraṇīdharmaparyāya*)
(7) The Noble Dhāraṇī "Endowed with the Attributes of All the Buddhas" (*Āryasarvabuddhāṅgavatīnāmadhāraṇī*)
(8) The Noble Mahāyāna Sūtra "The Twelve Buddhas" (*Āryadvādaśabuddhakanāmamahāyānasūtra*)
(9) The Noble Mahāyāna Sūtra "The Seven Buddhas" (*Āryasaptabuddhakanāmamahāyānasūtra*)
(10) The Dhāraṇī-Mantra of the Blessed One Amitābha (*Bhagavadamitābhadhāraṇīmantra*)
(11) The Noble Dhāraṇī "Stainless" (*Āryavimalanāmadhāraṇī*)
(12) The Noble Dhāraṇī "Distinguished" (*Āryaviśeṣavatināmadhāraṇī*)
(13) The Noble Mahāyāna Sūtra "The Eight Maṇḍalas"(*Āryāaṣṭamaṇḍalanāmamahāyānasūtra*)
(14) The Heart of the Perfection of Wisdom, the Blessed Mother (*Bhagavatīprajñāpāramitāhṛdaya*)
(15) The Noble Root Manual of the Rites of Mañjuśrī (*Āryamañjuśrīmūlakalpa*)

Qiangjin, a technique popular in China during the Ming dynasty and in Japan during the Muromachi period, literally translates to "etched gold." The design is first incised onto the lacquerware using either needles or knives (needles being more commonly used by Chinese artisans). Gold paint, foil, or powder is then applied into the carved grooves, making the pattern visible against the lacquer surface. This technique lends the ornament a refined and elegant quality.

On both sutra covers in the present lot, one side is decorated with a flaming *cintamani* emblem set on a lotus throne, with radiating rays forming a halo. The reverse features inscriptions in Chinese and Tibetan within a large lotus-petal cartouche, listing the sutras contained within. The inscription of the shorter cartouche comes from the Kangyur texts belonging to the Vinaya section, containing the *Vinayavibhanga*. The longer inscription also come from Kangyur volumes and lists a series of *dharani* texts and Mahayana *sutras*, concluding with the *Manjushrimulakalpa*.

A similar set of covers, formerly in the Florence and Herbert Irving Collection and dated to circa 1410, is now in the collection of The Metropolitan Museum of Art (J.C.Y. Watt and B.B. Ford, *East Asian Lacquer: The Florence and Herbert Irving Collection,* 1991, pp. 116 & 117). The authors note that these lacquered covers provide the earliest examples of Ming-style *qiangjin* work.

More recently, a pair of *qiangjin* gilt-decorated red-lacquered sutra covers from the Yongle period sold at Christie's, New York on 23-24 March 2023, lot 1212.

PROPERTY FROM THE KEVIN R. BRINE COLLECTION

538

A VAJRABHAIRAVA MANDALA

CENTRAL TIBET, 16TH CENTURY

Distemper and gold on cloth, inscribed on the verso in black ink with consecratory syllables, mantras, and a short dedicatory inscription, the recto inscribed in black ink identifying the figures.
Himalayan Art resources, item no. 12356
31 x 25⅝ in. (81.2 x 64.4 cm.)

$60,000-80,000

LEARN MORE

PROVENANCE:
Sotheby's New York, 20th September 2005, lot 20
Carlton Rochell Asian Art, New York, 2006

This jeweled-tone thangka presents the elaborate and ordered world of the wrathful deity Vajrabhairava. Painted in gold, he appears with thirty-four arms embracing his consort Vajravetali. From each of the four gates, each placed over a crossed vajra, are radiating bands that extend outward representing a three-dimensional model of the realm encompassing this great, wrathful emanation of the wisdom deity, Manjushri. The inscriptions of the figures along the upper register correspond to the Rwa lineage, whose founder Rwo Lotsawa Dorje Drag (1016-1198), was responsible for popularizing teachings on Vajrabhairava in Tibet.

New research by Bryan J. Cuevas discusses how Rwa-related texts in Mongolia and Tibet offer fresh insights on the development of the tantric cults of Vajrabhaiava in India, their transmission into Tibet by the radical teacher Rwo Lotsawa, and its elaboration over several centuries (B J. Cuevas, "The Rwa Pod and other 'Lost' Works of Rwa Lo Tsa Ba's Vajrabhairava Tradition", 2021, p. 9). Rwa lineage figures included here are inscribed as follows in this painting: Lalitavajra, Amoghavajra, Ye shes 'byung gnas, Padma vajra, Bal po Thugs rje chen po, Rwa lo tsā ba Rdo rje grags pa, Rwa Chos rab, Rwa Ye shes seng ge, Rwa Dharma seng ge, Rwa Dkon mchog seng ge, and Rwa Shes rab rgyal mtshan. Like all tantric lineages from Tibet, origins of the Rwa lineage begin with Indian adepts, designated here by Lalitavajra, the tenth-century Indian siddha responsible for bringing forth tantras of Vajrabhairava. Working with two Newar masters, Rwa Lotsawa produced new translations of the teaching cycle which were acknowledged as the most authoritative in Tibet, and transmissions of these teachings continued through this family line whose likenesses are illustrated here. The Rwa tradition of the Vajrabhairava cycles of teachings became the most prominent within Tibet and Mongolia.

In Rwa Lotsawa's manual, in which several of his emanations are described, the thirteen-deity mandala of the nine-faced, thirty-four armed, sixteen legged Vajrabhairava, which is depicted here, was the most influential (*ibid*., 2021, p. 95). The thirteen emanations are imagined in the central chamber with the center illustrating the thirty-four armed form with his consort, surrounded by eight emanations and four additional emanations of the deity situated at each of the four gates. Each of these entry gates is surrounded by concentric rings of multi-colored lotus petals, golden vajras, and pink, blue, orange, green, red, and white scrolling flames. The final circular register encompasses vivid depictions of charnel-ground activities which include dancing yoginis, flesh eating wild animals, fires, *nagas,* and practicing monks. These vivid bands enclose the palace and the deity within.

Outside the palace walls, above and below, are the Rwa lineage figures, monks, siddhas, and protective deities. The appearance of the Tsongkhapa-type figure in the upper left and the portrait resembling the Fourth Panchen Lama in the upper right, identifications based on visual conventions, has previously led to associating the mandala with the Gelug tradition. However, these identities remain inconclusive without an inscription beneath the 'Tsongkhapa' and given the partially legible caption below the 'Panchen Lama'. Still, the thangka may be associated with the Gelug tradition, considering the dominant Gelug deities situated near the donor in the lower right corner. Another fifteenth-century thirteen-deity mandala shares a similar format and has also presumed the association with the Gelug tradition due to the Tsongkhapa portrait type in the upper left. This painting bears no inscriptions, so that association is not definitively established either. However, this thirteen-deity Vajrabhairava mandala was in fact emphasized by Tsongkhapa in the fifteenth century and adopted as a central practice in the Gelug tradition (*ibid*., 2021, p.41), suggesting that this thangka possibly could be situated within a Gelug context who made clear their associations with the Rwa Vajrabhairava tradition.

FROM A PRIVATE MARYLAND COLLECTION

539

A GILT COPPER ALLOY FIGURE OF PADMAPANI

TIBET, 16TH CENTURY

Himalayan Art Resources item no. 25184
9¾ in. (24.8 cm.) high

$30,000-50,000

LEARN MORE

PROVENANCE:
Private German Collection
Sotheby's, New York, 18 December 1981, lot 229
Trocadero, Kenny & Higgins Asian Art, Inc., Washington, D.C., 1981
Acquired from the above by the present owner

This sculpture of Avalokiteshvara, the Bodhisattva of Compassion, appears standing upright on a single layered lotus pedestal, extending his left hand in the gesture of generosity. A blossomed lotus rests over his left shoulder. Wearing the royal garb of a bodhisattva - crown, earrings, necklaces, armbands, and jeweled waist belt over pleated dhoti - his deified majesty is framed by a foliate and flame-rimmed mandorla set along his back. His frontal, nearly constrained posture, recalls Ming court styles, while his foliate backplate bears the enduring influence of Indic and Nepalese conventions that was heavily adopted into Tibetan art.

The incorporation of backplates on portable casts was established in the seventh-eighth century in India, and further elaborated on during the Pala period with examples featuring flourishing edges of swirling flamed *prahba* (Bonhams, Paris, 11 June 2024, lot 24). These sculptures' modest scale facilitated their dissemination from India into Nepal and, eventually, Tibet. The reverse of the backplate is painted a deep red polychrome, an effect employed by Nepali artisans to reflect the gilded surface under the low lights of candles and butter lamps. This optical device can be found on a extant example of a back plate which shows, like here, the red paint placed in the area just behind the figure (HAR 32090). It is rare to find an intact sculpture that retains the base and backplate, making this Avalokiteshvara an unusual complete example.

Diplomatic and artistic exchanges between Tibet and China were well-established during the Yuan dynasty, and catalyzed an influx of Chinese motifs and styles into Tibet throughout the Ming dynasty. The forward facing position, with only a slight articulation of a swayed hip, and looped swags of the waistbelt share tastes with Ming period casts (Cf. HAR 8321). Likewise, elongated and narrowly compressed lotus leaves which angle over the base correspond with Yongle-style casting conventions (HAR 12132).

PROPERTY FROM THE KEVIN R. BRINE COLLECTION

540

A SILVER FIGURE OF THE FIFTH SHARMAPA, KONCHOK YANGLAK

TIBET, 17TH CENTURY

Himalayan Art Resources item no. 13715.
7⅞ in. (20 cm.) high

$80,000-120,000

LEARN MORE

PROVENANCE:
William H. Wolff, Inc., 1977
Property from an East Coast Collection
Sotheby's, New York, 22nd September 2020, lot 311
Carlton Rochell Asian Art, New York, 2020
Kevin R. Brine Collection

The inscription at the base of this sculpture identifies the figure as the Fifth Sharmapa, Konchok Yanglak: *"Homage to the red hat holder Konchok Yanglak. Mangalam."* Born in 1525 in the Kongpo district, Konchok Yanglak was formally recognized and enthroned by the Eighth Karmapa, Mikyo Dorje (1507–1554) as the reincarnate holder of the red hat lineage. Having completed his studies by the age of twelve, his reputation for learning, discipline, and compassion became widely known. He later presided over the enthronement of the Ninth Karmapa, Wangchuk Dorje (1556–1603), serving also as his principal teacher, an indication of his central role in the spiritual and institutional authority of the Karma Kagyu tradition.

What sets the present work apart is not only its sensitive portrayal but also its exceptionally precious medium. Portraits cast in solid silver are among the rarest expressions of Tibetan sculpture. Silver, valued above gilt copper alloy for its material scarcity and its association with purity, was reserved for the most prestigious commissions, typically high-ranking hierarchs or works intended for major monastic institutions. The decision to cast Konchok Yanglak's likeness in silver therefore highlights the exceptional reverence accorded to the Fifth Sharmapa and suggests that this sculpture was conceived as a highly important devotional commission.

Konchok Yanglak is identifiable across painted and sculptural depictions by his slender build, elongated oval face, and distinctive extended ears. In this silver portrait, he is shown seated in meditation atop a broad cushion, his left hand gently supporting a flaming jewel. A comparable example (HAR 65561), similarly depicts the Fifth Sharmapa holding a *triratna*, maintaining the iconographic conventions associated with his lineage portraits.

This sculpture belongs to a small but important group of silver cast Kagyu portraits. A sixteenth or seventeenth-century silver image of the Fifth Sharmapa in the Nyingjei Lam Collection shows that silver was selectively employed within Kagyu circles for depictions of their most eminent teachers. As Weldon and Casey note, nearly all known silver portrait sculptures are associated with the Kagyu order, indicating a deliberate and meaningful preference for this rare and costly medium (D. Weldon and J. C. Singer, *The Sculptural Heritage of Tibet*, pl. 49, p. 190). Another closely related silver figure of the Ninth Karmapa, Wangchuk Dorje (1554–1603), dated by inscription to 1598 (*ibid*., pl. 48), shares stylistic similarities with the present example and reflects a comparable level of devotional investment.

In addition to his spiritual and scholastic accomplishments, the Fifth Sharmapa played a significant role in artistic patronage. He supported temple building projects and commissioned sacred imagery, most notably sponsoring the artist Namkha Tashi, the founder of the Gardri painting school. The luxurious medium and meticulous craftsmanship of this silver portrait align with Konchok Yanglak's own engagement with the arts and with the elevated regard in which he was held by his contemporaries.

FROM THE COLLECTION OF RUDY RUGGLES JR.

541

A THANGKA OF VAJRABHAIRAVA

TIBET, 18TH-19TH CENTURY

Distemper and gold on cloth; handprints in gold outlined in red ink on the verso, with an inscription in gold ink on the recto stating:

bla ma yi dam chos skyong kun 'dus pa'i,
sku nyan rus tshug rnam 'gyur sman thang lug,
ma bas pa'i yid dbang 'phrog byed zla med 'di,
Phur bu lcog du byams bas legs par zhengs.
Mangalam!

Translated:
Gathering all Teachers, Deities and dharma protectors,
The various figures according to the Mantang tadition,
Beautiful, unrivalled, and well created,
This was made/commissioned by Purbuchog Jampa Legpa.
Mangalam!

Himalayan Art Resources item no. 25182
33½ x 21¼ in. (85 x 54 cm.)

$8,000-12,000

LEARN MORE

PROVENANCE:
Christopher Bruckner, Asian Art Gallery, London, circa 2005
Rudy Ruggles, Jr. Collection

The wrathful Vajrabhairava with his consort Naro Dakini, is portrayed in deep blue, with multiple arms and legs, encircled by a fiery halo. Above the central figure, in smaller scale, sits Tsongkhapa (1357–1419), the founder of the Gelug lineage, attending lamas and two mahasiddhas, seated on seats of animal skins. To the left in a red halo is Guhyasamaja in union with his consort Sparshavajra and to the right, is blue-bodied Chakrasamavara with his red-bodied consort, Vajravarahi, framed by an aureole of flames. A host of other wrathful figures surround Vajrabhairava, all held in suspension below by the wildly flailing six-armed Shadbhuja Mahakala.

This thangka is part of a larger set of Lamrin Lineage teachers commissioned by the Gelug teacher Purbu Ngagwang Champa (1682-1762). His portrait from the set is captured in a thangka held in the Rubin Museum of Art (HAR 68890). In eighteenth century Tibet, he held a significant role, having received full ordination from the Fifth Panchen Lama. This painting and another from the set (HAR 65798) follow a style closely associated with Tashi Lhunpo monastery from the eighteenth-century. It was the preeminent Gelug monastery, having established close connection to the Qing court. The style is characterized by vibrant colors, depicted in the azure sky, the fiery orange halos, foaming seafoam, and pink clouds, coupled with the intricate patterning in gold from the Qing court that is visible along the red painted throne and brocades of the accompanying deities and teachers.

FROM THE COLLECTION OF RUDY RUGGLES JR.

542

A THANGKA OF LHA'I GYALPO, KING OF THE GODS

TIBET, 18TH CENTURY

Distemper and gold on cloth, inscribed on the verso in *lantsa* with consecratory '*ohm ah hum*' mantra in black ink; inscribed on the recto in gold with Tibetan inscriptions identifying each figure:

1) 'gro ba'i gnyen gyur lha'i rgyal po "Divine King who Became the Friend of Migratory Beings" (Center)
2) *sprul pa'i dge slong* "Manifested monk" (Upper center)
3) *mkhas mchog dbyigs gnyen* "Supreme Scholar Vasubandhu" (Upper left)
4) *bder gshegs rin zla* (sic. for bder gshegs rin chen zla ba)"Thus-gone Precious Moon" (Skt. Sugata Ratnacandra) (Upper right)
5) *'phags pa rnam grol sde* "Ārya Vimuktisena" (Center left)
6) *tshe 'phel byed sgrol ma* "Tārā Who Increases Lifespan" (Center right)
7) *kun rig rnam par snang mdzad* "All-Knowing Vairocana"(Skt. Sarvavid Vairocana) (Lower center)
8) 'phags pa khye'u'i gzugs can "The Noble One Having the Form of a Youth" (Skt. Ārya Kumārarūpin)(Lower left)
9) *khams gsum dbang mdzad sgrol ma* "Tārā Who Exercises Power over the Three Realms" (Skt. Trailokyavijayā Tārā) (Lower right)

Himalayan Art Resources item no. 25183
30 x 20¼ in. (76.2 x 51.4 cm.)

$8,000-12,000

LEARN MORE

PROVENANCE:
Christopher Bruckner Collection, before 1997
Christopher Bruckner, Asian Art Gallery, London, circa 2005
Rudy Ruggles, Jr. Collection

This painting depicts Lha'i Gyalpo, 'King of the Gods', and comes from a set depicting the Kadam Legbam lineage. It is a visual representation of a controversial text associated with the Kadam school of Tibetan Buddhism. The text was traditionally believed to have been taught by Atisa (982-1054) to his principal disciple Dromton Gyalwa'i Jungne (1004-1064) and narrates the succession of Dromton's previous lives and the moral lessons he accumulated across incarnations. In the seventeenth century, the Fifth Dalai Lama and his regent, Desi Sanggye Gyatso, actively promoted this lineage to establish the Dalai Lamas as direct incarnations of Dromton, thereby claiming the authoritative pedigree of the Kadam tradition. This claim was strongly opposed by influential Geluk hierarchs in seventeenth-century Lhasa. Modern scholars often view the text not as a direct teaching of Atisa, but as a later construction developed after Dromton's lifetime to support specific political goals, namely, legitimizing the Dalai Lama's authority, and to reinforce doctrinal claims about lineage and orthodoxy.

The close appearance between Lh'ai Gyalpo and the kings of Tibet are inextricably linked to the political and religious ambitions of the Fifth Dalai Lama. The Potala Palace was built on the site of the seventh-century capitol established by the King Songtsen Gampo, the first of the Three Dharma Kings of Tibet. Revered for introducing Buddhism into Tibet, and regarded, like the lineage of the Dalai Lamas, as an emanation of Avalokiteshvara, Songtsen Gampo set a precedent for Tibetan rulership, in governance and spiritual practice, holding the role of a *chakravartin*, or enlightened ruler. Lha'i Gyalpo in this image wears a longevity vase with a blue gem at his chest, associating himself too with Avalokiteshvara. By establishing this connection through the lineage of Tibetan kings and powerful Kadam school masters, the Fifth Dalai Lama strengthened his own identity as a secular and spiritual ruler in Tibet. This authority was firmly established following a visit with the Qing Emperor Shunzhi (r. 1643-1661), who in a contended diplomatic fashion, recognized him in a manner that allowed the Fifth Dalai Lama to consolidate his power and identify himself as the King of Tibet.

Another painting shares the same iconographic program and belongs to the same set (HAR 98946). Both feature a single figure of royal appearance presented in a format associated with representations of Tibetan kings (c.f. HAR 774). Green, red, and blue silk embroidered in gold cover the robes and boots of the central figures. Each wear the kingly accoutrements of finial jeweled crowns and gem-encrusted golden earrings that fall to the shoulders. In front of the raised wooden dais sits red offering tables with cartouches identifying the central figure inscribed in gold. Both hierarchs carry benevolent expressions - eyes gazing out in gentle awareness, lips curled in a faint smile, and pink, fleshy skin - and are surrounded by lineage figures seated on single-layered lotus petal cushions. Verdant flower-filled and blue and green rocky enclaves fill the background space.

PROPERTY FROM A NORTHEASTERN AMERICAN COLLECTION

543

AN IMPERIAL PAINTING OF BUDDHA SHAKYAMUNI

CHINA, CHENGDE, XUMI FUSHOU TEMPLE, CIRCA 1780

Himalayan Art Resources, item no. 25175
50 x 30¾ in. (127 x 78.1 cm.)

$30,000-40,000

LEARN MORE

PROVENANCE:
Acquired in Tibet, 1950s, thence by descent

This large and vividly-painted thangka of Buddha Shakyamuni is carried out in the style associated with the Xumi Fushou Temple in Chengde, outside Beijing. Likely painted in the imperial workshops of the capital for the decoration of the esteemed temple, it belongs to an imperial Chinese school of Tibetan-style Buddhism that flourished in the eighteenth century during a period of cultural interchange between China, Mongolia, and Tibet.

The Xumi Fushou Temple was completed in 1780, under the orders of the Qianlong Emperor. On the occasion of his seventieth birthday, Qianlong invited Lobsang Palden Yeshe, the Sixth Panchen Lama and the second most important religious leader of the Gelug sect of Tibetan Buddhism after the Dalai Lama, to visit him in Chengde outside Beijing. Like his grandfather before him, Qianlong recognized that the arrival of the revered Panchen Lama to Chengde at the behest of the emperor demonstrated enormous political and religious power in the eyes of the Mongol khans, who were all devout Tibetan Buddhists, and who would also be in attendance at his birthday proceedings. As a fantastic gesture of good will, and a display of his power, Qianlong commanded his architects and builders to replicate the Tashi Lhunpo Monastery, seat of the Panchen Lama in Tibet, in the summer retreat of Chengde. The resulting Xumi Fushou Temple was completed in time for the celebration and the visit of Lobsang Palden Yeshe, and filled with countless paintings, sculptures, and other ritual objects. Unlike the Putuo Zongchengmiao, the replica of the Potala, which while enormous was largely an empty façade, the Xumi Fushou was a functioning monastery and temple. The Chinese architects, however, could not resist laying out the Xumi Fushou on a processional axis in the Chinese manner and in contrast to the layout of the Tashi Lhunpo, thus obfuscating the aesthetic connection between the two buildings.

The present painting was in all certainty part of a larger set painted in the imperial workshops of Beijing for the decoration of the new Xumi Fushou Temple. The set was subsequently dispersed, and many are now found in museums and private collections. Paintings of Kshitigarbha, the Buddha Ratnasambhava, and the bodhisattva Padmapani, all from the Xumi Fushou Temple, reside in the Asian Art Museum of San Francisco (B72D67, B83D6, and B60D151 respectively), while The Philadelphia Museum of Art retains a painting of Sitatapatra (1959-156-4) and a painting of an unidentified bodhisattva (1959-156-5). The painting of Kshitigarbha in the Asian Art Museum of San Francisco has an inscription stating that it was destined for the Xumi Fushou temple, and even indicates its location within the building. Compare the present work with a painting of Amitabha, also from the Xumi Fushou Temple, which sold at Christie's, New York, 12 September 2018, lot 316, as well as a painting of Suvarnabhadra Vimala sold at Christie's, New York, 20 March 2019, lot 671.

544

AN IMPERIAL THANGKA DEPICTING ARHAT BAKULA

QING DYNASTY, QIANLONG PERIOD, CIRCA 1794

Distemper and gold on cloth.
Himalayan Art Resources item no. 25180
32⅜ x 21⅞ in. (82.3 x 55.6 cm)

$30,000-50,000

LEARN MORE

PROVENANCE:
Tiffany Tree Antiques, Pasadena, 1978
Acquired from the above by the present owner

This imperial thangka presents Arhat Bakula, one of the Sixteen Arhats, identifiable by the jewel-spitting mongoose he cradles. Bakula appears as an elderly monk in layered robes of red, gold, and green, his right hand raised in *vitarka* mudra. He sits before an ornate throne while offerings of jewels and flowering shrubs are set upon a wooden offering table. Two attendant monkeys kneel in adoration. Above, two bodhisattvas seated within circular orbs float among ruyi-shaped clouds, and the setting opens to a refined landscape of rocky outcrops and lotus-filled waters that suggests a quiet retreat. The iconography and attributes accord with standard descriptions of Bakula in Tibetan painting and sculpture.

The present Bakula appears to form part of a deliberate imperial enterprise, in which the Qianlong court used thangka sets to affirm both religious devotion and political legitimacy. The painting's exceptionally fine workmanship, consistency of iconography, and correspondence to the dated pair from 1793 and 1794 indicate that it belonged to a unified series commissioned for imperial settings. Such projects were conceived to reinforce the emperor's role as a patron and protector of Tibetan Buddhism, and the Bakula thangka reflects that synthesis of artistic refinement and political intention characteristic of late Qianlong Buddhist commissions.

The style, format, and scale of this painting aligns with a Qianlong-period imperial arhat set. A closely related pair of thangkas, depicting Pindola Bharadvaja and Hvashang Mahayana, bears quadri-lingual inscriptions in Chinese, Manchu, Mongolian, and Tibetan that identify the figures and date production to Qianlong years 58 and 59 (1793 and 1794). Those works share with the present painting the single seated arhat, cloud-borne Buddhas at the top, jewel piles at the base, and very similar dimensions, strongly indicating execution as part of the same coordinated imperial program. A third member of this imperial group is listed on HAR 12767. That example shows the same pictorial architecture, including a lone arhat on a formal throne and paired Buddhas in circular orbs in the upper register. Taken together with the inscribed pair dated 1793–1794, the set can be placed within the final years of Qianlong's reign.

Context supports an imperial commission. During Qianlong's late reign, the workshops in Beijing collaborated with Tibetan and Mongolian painters to create Sino-Tibetan ensembles for palace chapels and Qing-sponsored Buddhist sites. Sets of arhats, buddhas, and bodhisattvas were installed in the Forbidden City, and related thangkas are linked to Chengde's Xumi Fushou Temple, a monument of Qianlong's Buddhist diplomacy. Characteristic features include pastel palette, abundant gilding, jeweled haloes, and vaporous cloud formations, all of which appear here.

545

A RED GROUND THANGKA OF AMITAYUS

TIBET, 18TH CENTURY

Distemper and gold on cloth.
Himalayan Art Resources item no. 25185
27⅛ x 18⅝ in. (69 x 47.3 cm.)

$7,000-9,000

LEARN MORE

PROVENANCE:
Private Massachusetts Collection, acquired 2024

Seated on a blue-petaled lotus throne is the deity of long-life, Amitayus who holds the vase of immortality cupped in both hands. His golden aura radiates out in rippling lines over a blue and green mandorla framed in foliate gold bands. Projected across a red sky and landscape of dragon-styled clouds, ruffle-edged leaves, waterfalls, mountainous cliffs and peaks are replicated images of the golden deity each floating on top of white-petaled lotus.

Thangkas with multiplied deities set over a single colored ground, often of red or gold, appear in the seventeenth century. In those red ground examples, the cloned emanations are portrayed in gold and fill the entire surface against the flattened red background (HAR 71, 2170, 4019). These painting less commonly portray detailed landscapes; when included, they evoke deities who appear to arise from out of a celestial realm. This feature, though to a lesser degree than the painting here, appears on a red-ground Tara and shows foliage, rippling clouds in gold lines, and a floating mountain set just around the central figure (HAR 3314469). Another from the same series or workshop as the present painting also depicts Amitayus and his diminutive emanations in an identical layout set against a red sky and landscape of jewel-toned swirling clouds, leafy foliage, and jagged mountains (National Gallery Prague,Vm 2615).

AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

546

A GILT COPPER ALLOY FIGURE OF YAMA DHARMARAJA

TIBET, 18TH CENTURY

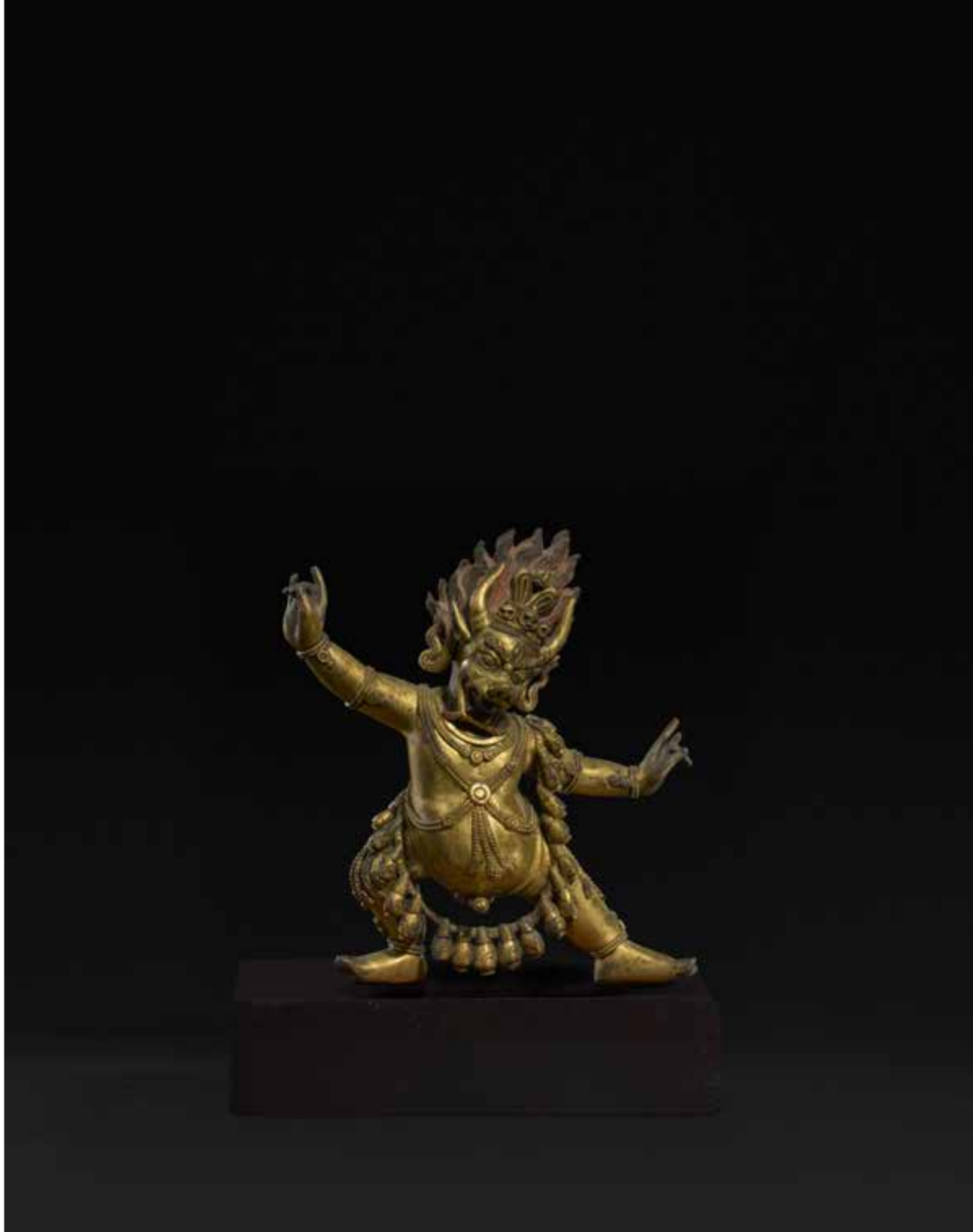
Himalayan Art Resources item no. 25178
5 in. (13 cm.) high

$5,000-7,000

LEARN MORE

PROVENANCE:
Galerie Koller, Zurich, 26-30 May, 1981, lot 92
Acquired from the above by the present owner

In eighteenth-century Qing tantric sculpture, Yama Dharmaraja appears as the fierce, buffalo-headed Lord of Death, crowned with skulls and wreathed in flaming hair. He embodies karmic inevitability and impermanence, subdued by the wisdom of Manjushri, ultimately serving as a wrathful, didactic guardian of the Dharma. Many examples proliferate during the period, including a Yama Dharmaraja sold at Christie's, New York, 13 September 2011, lot 375, and Bonhams, Hong Kong, 2 October 2018, lot 172. For another example, see also von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 550–51, no. 157E.



AMERICAN VISIONARIES: PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

547

A POLYCHROME WOOD CABINET

TIBET, 20TH CENTURY

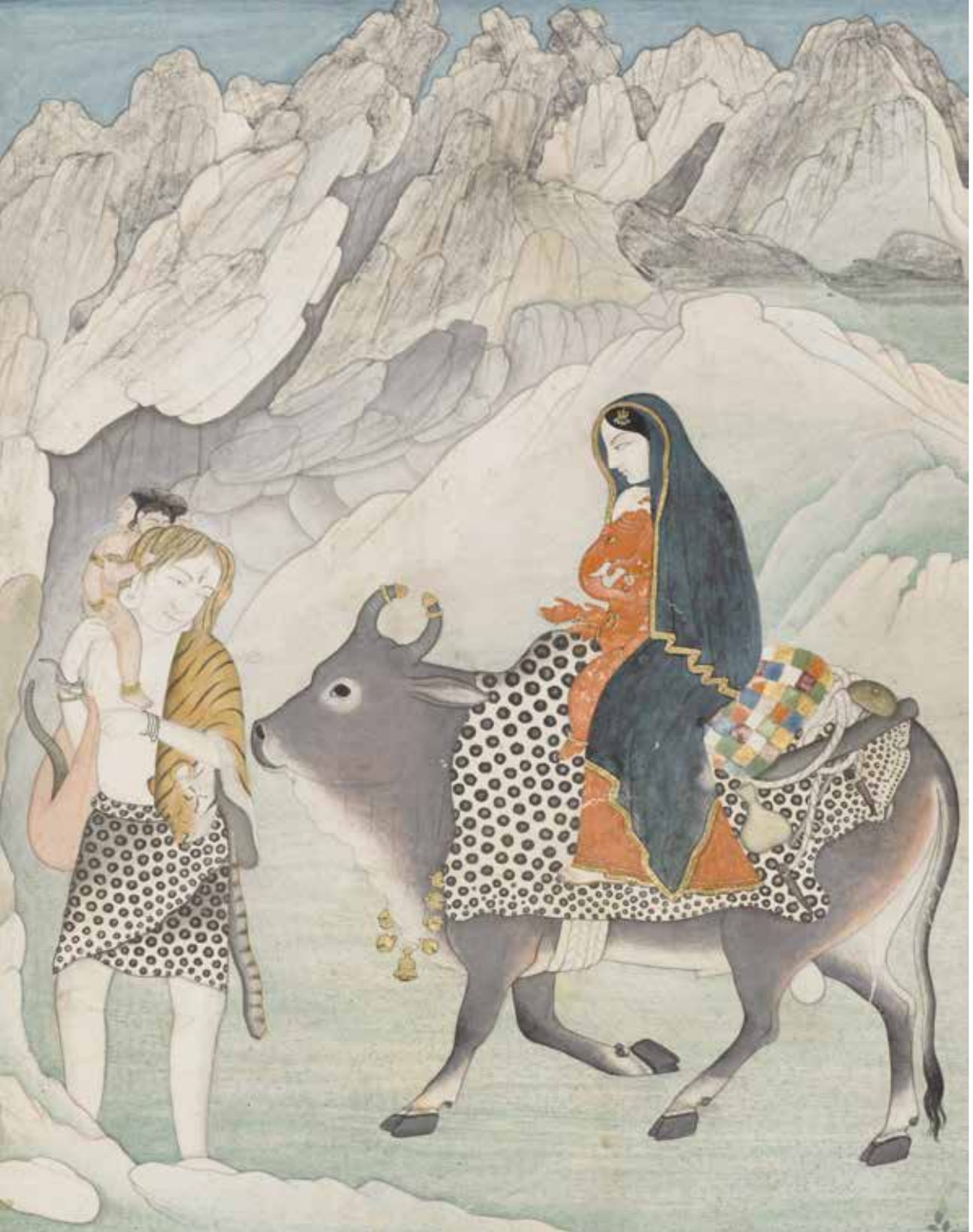
Distemper on wood.
43 in. (109 cm.) high; 44 in. (112 cm.) wide; 16½ in. (42 cm.) deep

$8,000-12,000

LEARN MORE

PROVENANCE:
Philip Johnson and David Whitney Collection, Connecticut
Sotheby's, New York, 16 November 2006, lot 300
Acquired from the above by the present owner

Tibetan altar cabinets, such as the present lot, are used as a storage cabinet for offerings, books, and religious objects. They are typically constructed of wood and painted with Buddhist themes and designs. This cabinet shows two swirling jewels at center, flanked on either side with floral vases. Below, two snow lions raise their arms aside a mongoose reveling over his pile of jewels. Two examples of this style of cabinet sold at Bonhams, Paris, 10-16 December 2022, lot 595 and another at Christie's, Amsterdam, 16 December 2008, lot 520.



CONDITIONS OF SALE · BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – Non-Fungible Tokens", the latter controls.

Unless we own a **lot** in whole or in part, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimate**d through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report, or if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Any presentation box that accompanies the **lot** may not be the original "fitted box". Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order or whether it can be accepted for service or serviced by its manufacturer. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™
For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/**. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot**'s low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that

case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol °◆.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in paragraphs B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller, including where the seller is the **auctioneer**, up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including US$1,500,000, 22.0% on that part of the **hammer price** over US$1,500,000 and up to and including US$8,000,000, and 15.0% of that part of the **hammer price** above US$8,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's or as set forth in the next sentence), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. Christie's will not collect a United States-based sales tax if: (i) you hire a federally-certified freight forwarder; (ii) that freight forwarder is able to provide Christie's with at least one of the following designations or certifications: (1) a valid indirect air carrier (IAC) number, (2) an International Air Transport Association (IATA) certification, or (3) a certified cargo screening facilities (CCSF) certification; and (iii) Christie's has received an executed bill of lading demonstrating that the **lot** will be shipped outside of the United States.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due*. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

(c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot**'s **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot**'s full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) **Cash**
We accept cash payments (including money orders and traveller's checks) for sales in New York, subject to a maximum aggregate limit of US$500 per buyer per year.

(iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **condition**s. Once we have deposited your check, property cannot be released until five business days have passed.

(v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ✣ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be
sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) If you do not collect any **lot** within 90 days following the auction we may, at our option

(i) charge you storage costs at the rates set out at **www.christies.com/en/help/buying-guide/storage-fees**.

(ii) move the **lot** to another Christie's location or an affiliate or third-party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(c) The Storage conditions which can be found at **www.christies.com/en/help/buying-guide/storage-conditions** will apply.

(d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).

(e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com.
See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or

protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

(h) Handbags
A **lot** marked with the symbol ≈ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.
The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue description**s and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

o ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

⇔ Financial Interest/Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

¤ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to …": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of… ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of… ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After …": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls…

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mounted by Boucheron": in Christie's opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster …": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé …": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of …": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks …": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current **condition**. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

○

Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○ ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in the **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⇔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the Conditions of Sale for further information.

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

◗

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this import tariff. If the buyer instructs **Christie's** to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay an import tariff, but the shipment may be delayed while awaiting approval to export from the local government. If the buyer instructs Christie's to arrange the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

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STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

18/12/2024

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

CHRISTIE'S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

CHRISTIE'S

Identity Verification

Anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private Individuals

- A copy of your passport or other government-issued photo ID.
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months.

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. For alternative ways to provide your documents, please contact info@christies.com.

Organisations

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners.
- A passport or other government issued photo ID for each beneficial owner and authorised user.

Please contact info@christies.com to set up your organisation account.

CHRISTIE'S

Our Sustainability Pledge

Christie's is printing fewer catalogues as our business and client needs evolve. When we do print, we uphold the highest sustainable standards. Our catalogues are printed on fully recycled paper, with vegetable-based ink and biodegradable laminates.

'Five years ago we made a decision to create a more sustainable future for Christie's. With a 69% reduction in our carbon emissions since 2019, we have shown it is possible and in doing so have driven change in the art market. Art is a source of personal joy and enrichment and that should not come at the expense of the environment.'

Bonnie Brennan
Chief Executive Officer

Scan to learn more about our sustainability goals and projects

VINCENT VAN GOGH (1853-1890)
Coin de jardin avec papillons
Price realised: $33,185,000
Christie's New York, May 2024

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SCIENCE BASED TARGETS
DRIVING AMBITIOUS CORPORATE CLIMATE ACTION